Festival Fever Takes Hold In Three Cities Now

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Fest Director Serge Losique and Rita Leone, Film Market Director

World Film Festival of Montreal

Losique Says Best Fest Yet

MONTREAL— Despite a rocky start, conditions have calmed and Director Serge Losique is ready and in top form for the opening of the World Film Festival of Montreal, August 22.

"The official selection is better — tougher and more coherant — than in past years, and the films 'hors concours' (or out of competition) are first rate this year," comments an effusive Losique in an interview with CineMag. The sometime controversial director of the WFF — consumed as he often seems by his desire to impose this festival as one of the world's finest — continues to insist on the original quality of the films he has selected.

"This year, the selection was easier. People were bringing me their films, and confirming the international reputation of the festival," he explains.

To appreciate the importance of his selection of films in competition — and to measure the differences between that selection and the one which will be shown in Toronto a few weeks later — one must appreciate the restrictions which Losique has written into the rules of his festival.

All competitive films must not have been screened outside of their country of origin. (The Cannes fest has a similar clause but, because it groups Canada and the USA together as 'domestic USA', can pick films for competition which have already had their commercial North American run and have been confirmed as critically popular. Take, for example, **All That Jazz** which won at Cannes this year.) The WFF rule eliminates many films which Losique would like to have in his competition.

Confining his choice to promising films which have not yet

(cont. on p. 3)

McCabe Finds Lamy 'Good Choice' For CFDC

TORONTO — Ex-Canadian Film Development Corporation (CFDC) boss Michael McCabe, who is still in-between careers in Toronto, thinks the selection of his successor, André Lamy, represents "a good choice." He cautions those in the industry here who are disappointed in Lamy's hiring that McCabe too "was once thought of as the outsider with no industry experience."

McCabe, who says he's mulling over industry offers and will announce where he's going in a couple of weeks, disputes the suggestion by many industry people in Toronto that Lamy is a professional board-sitter with no film experience.

"I remind people in the industry that Lamy has worked in the private film industry (he worked in Quebec at Niagara Films from 1962-64 and at Onyx Films from 1964-1970), and I think his experience in government and his working knowledge of government arts' agencies makes him a logical choice." Lamy has been president of the NFB and a vice-president at the CBC.

McCabe thinks Lamy's big challenge "will be to ensure the level of production within the industry is continually increased or at least maintained and that the quality is improved."

The key to improving quality, McCabe says, "is to help reshape the Capital Cost Allowance so that it becomes a more stable

(cont. on p. 2)

INSIDE

CRTC Hands Down Decisions

In dealing with the requests of Canadian Cablesystems Ltd. and Vidéotron, the CRTC is building giants in the cable world of television. Meanwhile, Telidon is gearing down for use by the public. See page 10.

Stanley Colbert Talks Straight

Now that some producers seem to be in deep trouble, others are getting involved in production, looking for new and better formulas. Rich with experience both at the CBC and Stateside, Colbert wants to take on young talent. See page 4.

CineMag every two weeks, to bring you the news

Duke To Try Utilities In Autumn

TORONTO — Daryl Duke, director of **The Silent Partner**, has signed to direct **Utilities**, a $6 million Robert Cooper production slated to begin shooting here in October.

Based on a true story, the film, according to a press release, centres around a "young, aggressive individualistic social worker who fights with the social work professionl, gas company and hydro company, which he feels are screwing his clients. He decides to take a stand when the gas company turns off the gas and an elderly couple dies."

The male star has not yet been signed. The female lead will be Brooke Adams (**Invasion of the Body Snatchers**).

Richard Leiterman (**Who Has Seen The Wind**) has been signed on as head of the camera crew. The film will be shot in Toronto and Chicago.

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Novek Strikes Out Solo In P.R.

MONTREAL — David Novek, formerly President of Berger-Novek Public Relations struck out on his own Aug. 1, taking all his old clients with him to his new solo company, David Novek Associates Inc.

Novek's clients include the Canadian Film Development Corporation, the Montreal Film Festival, Astral Bellevue Pathé and International Cinema Corporation.

"Basically, what I've done is just go out on my own. It was an amicable parting between Monte Berger and myself. We remain friends. Like everybody else, I guess I just wanted my own business... When I informed my clients (under Berger-Novek) of my move, all elected to go with me."

In forming his new company, Novek announced the hiring of Linda Shapiro as vice-president of Toronto operations and Lucienne Appel as vice-president of Montreal operations.

Novek began his career in private sector public relations when he left his post as director of Information and advertising at the National Film Board in 1979 and joined Berger and Associates as vice-president. His bosses at the NFB included Sydney Newman and André Lamy, both of whom he will be working with again at the CFDC.

Bells Ring In Suspense Pic

TORONTO — **Bells**, a $5 million thriller about telephone murders, starring Richard Chamberlain, began an eight week shoot in Toronto, Aug. 5.

British director Michael (**Around The World in 80 Days, Orca; The Killer Whale**) Anderson is at the helm of the first joint production by ex-CBCers Robert Cooper and Stan Colbert. The film is being made with the participation of the Canadian Film Development Corporation (CFDC).

"It's basically a very high tension suspense and entertainment film," says Colbert. "You say to yourself, 'there's no way anyone can rig up the phones in order to commit mass murders,' but after you see the film you'll flinch every time you hear a phone ring."

Also starring in the film are John Houseman (the professor from **The Paper Chase**) and Toronto actress Sara Botsford.

Colbert says **Bells** could make a start out of Botsford, who he used in his production of the CBC-TV drama, **The Fighting Men**. He says when Botsford was brought down to California to meet Chamberlain, three talent agencies were clambering to sign her.

McCabe Comments

(cont. from p. 1)

base from which Canadian films can be launched." McCabe says he feels that at present there is too much fast buck opportunism among producers unconcerned with the quality of the product.

McCabe says another weak area in the industry here is skills development.

"The work is here and the demand is here and as productions and producers become more sophisticated, technical skills will have to rise accordingly. Right now, I don't frankly see enough development in those areas."

McCabe says he has little sympathy with complaints about distribution of Canadian films outside of Canada.

"I'm not really convinced that a government agency can do much here. That's a private sector problem. I think the films that are being made, frankly, are getting the distribution they deserve."

But McCabe feels that distribution of Canadian films within Canada is a problem that his administration did not "sufficiently address."

"Of course the weakness of the distributor here is directly related to the strength of the chains and I think that that's another problem that André (Lamy) will have to work on."

CineMag

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All Go For Fest Opening

(cont. from p. 1)

made it out of their own domestic market, Losique offers the audience a unique chance to judge fresh films, to screen productions which may never get distribution in North America but which he has judged culturally and artistically important.

Obviously, this is not necessarily the stuff of a popularly oriented event. There is not much of a handle for the WFF to attract the general public to a film like, for instance, **The Peasant Julian Macabayan** by Celso Ad Castillo of the Philippines. Nevertheless, the production might turn out to be the best film shown this year, and therein lies the interest of the festival.

Therein too,lies its direct relationship to the Film Market.

"This year, people were offering me more films than I could accept. Although I had aimed to show about 60 films, there will be about 80, and requests are still coming in," confides Losique. "The key is the Market. No one can organize an interesting competitive festival without a bonafide market."

Losique takes pains to explain that if a Philippian producer is going to take the time and money to enter his film, ship it to Montreal, perhaps send along the film's director and come himself, he has to have the chance to sell the film. The market opportunity is a big drawing card, the one which is responsible for more offers and better films for the festival.

The restricted selection is also an enticement to buyers from foreign countries and from Canada to come to the festival. They hardly want to screen the Cannes' winner from last May; that film has been spoken for. What they do want to pick up is that small film which no one noticed, and with which they can do well.

(Does anyone now remember that grandmother who came from Brazil to sell her grandson's film three years ago at the first WFF? She was saying things like "He's barely 20 but this is his 7th feature," and showing off a surprisingly tasteless poster about a woman and two husbands. As far as CineMag knows, no one bought **Dona Flor** that year, but what a chance was missed by some Canadian distributor!)

Losique has had to fight off pressures from all corners to modify his formula. From the start, the film critics from Quebec, who had organized their own festival at about the same time, opposed the big, international festival as conceived by Losique. The following year, the Québécois directors made it clear that they felt the WFF was not open to their films, and proposed a boycott. This year, even the Institut québécois du cinéma and the provincial minister of communications got on the bandwagon, asking Losique to turn his festival into a more communal one, rooted in the realities of filmmaking in Quebec. For a moment in June, the minister threatened to withhold his backing (financial and moral) due to Losique's obstinate adhesion to the formula as he saw it.

Now, the festival is on, and it is on without many compromises from Losique.

The films from the various sections have been announced and would seem to be a more popular selection than the one last year. Losique is not making many announcements about guests, nor is he naming the members of the international jury. Nevertheless, many film directors are expected to be present.

Ironically (in light of the business-oriented film industry blossoming in Canada), it is the Market which may suffer most from the rocky beginning this year. The budget available to the Market is substantially the same as last year's budget. Market director Rita Leone had hoped to have considerably more money to work with, allowing her to invite many participants. As it stands, the showing this year looks stronger than expected, and over thirty countries have already confirmed participants.

As if the forces of the characteristically divided Québécois milieu weren't enough to cope with, Losique came up against the rebirth of the festival at Venice, scheduled at dates which conflict with Montreal's. Many Europeans, who had planned on coming to Montreal, have had to change their plans and head out for Italy. Others have split their forces, sending a few reps to Montreal and others to Venice.

"This is something I'll be able to settle directly with the authorities in Italy," states Losique, irritated with the Fédération Internationale des Associations de Producteurs de Films which accredits festivals and which is supposed to keep accredited fests from conflicting with each other. "There is no animosity between Montreal and Venice. Their festival is essentially a tourist and cultural event. Montreal's puts emphasis on the business aspects as well as the cultural elements. We'll be able to come to an understanding for next year." In a nice touch, Losique is screening **Fontamara** by Carlo Lizzani, the director of the Venice festival, in the competition.

Approving after all, the provincial minister of communications is hosting the final fling after the gala closing ceremony at the Place des Arts. The reception will be held atop the Chateau Champlain. Perhaps, from that perspective, with a successful fourth annual festival behind them and a year to plan, Losique and his Board of Directors can come to terms with the many who want to have a say in the future shape of the event. Losique's formula — a competitive festival and an international market — is not an easy one to make work. He needs cooperation and support of the milieu. Logically, the milieu should be able to feed into the World Film Festival and build from there.

PBS Cracks Canadian Market For Film Board

TORONTO — The good news for Canadian film is that eight National Film Board (NFB) films have been purchased by TV and will be seen weekly by Canadians in all provinces starting Aug. 10.

The bad news is that it took an American network, PBS, to pick up the series.

"The eight films will be fed from Detroit via West Star Satellite one across 11 (American) border PBS stations," says an NFB spokesman. He says the PBS network will be able to broadcast the films into at least the southern portions of all ten provinces.

The spokesman says there are a number of firsts involved in the transaction: "It's the first time these stations have behaved like a network in a group buying venture... And the first time we've sold a 'series' to PBS."

The eight film package includes: **High Grass Circus, Have I Ever Lied To You Before, Coaches, Buster Keaton Rides Again, Los Canadienses, Sword of the Lord, Memorandum** and **Bethune.**

Sales figures for the series were not disclosed. The films will have a Tuesday, 10 p.m. weekly viewing time.

CRTC To Follow Public Lead

OTTAWA — It won't be pressure from the TV or cable industry as much as public demand for pay-TV that will dictate when the CRTC licenses pay-TV operations, commission chairman John Meisel said in a television interview.

"I am going to watch like a hawk right now to see the reaction of Canadians to this report," Meisel said of the recent internal CRTC report which suggested that pay-TV be put on a back burner until the needs of underserved remote and northern areas are attended to.

Meisel said pay TV will come quickly to Canada only if Canadians demand it.

"But there doesn't seem to be any mass uprising of Canadians demanding that they be delivered pay television immediately," he said.

Most observers feel some form of pay-TV will be here by 1983. Meisel predicts it will be here by 1985 at the latest.

Meisel also predicted that the immediate future would see an extension of cable-company services, another CBC network, CBC-1, for the north, and an increase in the service of FM radio.

WFF: The Program

MONTREAL — With eighty films, ready for screening, the Montreal film-going public should have a busy time from Aug. 22 to Sept. 1 at the World Film Festival.

In all, 23 features from 14 countries will compete. The remaining films are in special non-competitive, sections.

Among the festival's several 'coups' is the arrival of the Chinese, allowing a film to compete for the first time in many years in a foreign festival. **Anxious to Return** by Li Jun will be accompanied by a second film, this time out of competition: an animated feature first screened at Cannes entitled **Nezha Tames the King Dragon**. A three-man team from China Film Corp. will screen other films on the marketplace, and one is looking to purchase.

For those who like their films American, Robert Altman will come with his new feature **Health** and Robert Duvall who starred in **The Great Santini** will be on hand. Both films will be in competition, as will the closing American film, **The Apple** by Menahem Golan.

The Lucky Star by Max Fischer will open the festival at the Gala, Aug. 22, but it will be the only Canadian film in competition. Losique had tried hard to find a second film of festival quality but his choice, **Suzanne** by Robin Spry, could not be readied in time for the fest, report sources at R.S.L. Films.

Fiver other Québécois features will be screened in the section Cinéma d'Aujourd'hui et de Demain. All are by young filmmakers.

Midnight screenings to honor Alfred Hitchcock are in store, and an hommage goes out for Gaumont, one of Europe's largest producer-distributors. In all, 19 French films will be screened, six being part of the Gaumont tribute.

The section of Latin American films has been made a permanent part of the festival, and 7 features and 2 shorts will comprise the selection this year.

Screenings will take place at the Parisien complex on Ste-Catherine Street and the Windsor Hotel will house the festival headquarters and the marketplace.

OFFICIAL COMPETITION

Argentina
LOS MIEDOS (FEARS), Alejandro Doria

Belgium
WE WITTE VAN SICHEM (FILASSE/THE WHITEY)
Robbe de Hert

Brazil
A INTRUSA (THE INTRUDER/L'INTRUS),
Carlos Hugo Christensen

Canada
THE LUCKY STAR, Max Fischer

China
GUI XIN SHI JIAN (ANXIOUS TO RETURN), Li Jun

Spain
EL NIDO (LE NID/THE NEST), Jaime de Arminan

France
LA BANQUIÈRE, Francis Girod
LA PETITE SIRÈNE (THE LITTLE MERMAID),
Roger Andrieux

Hungary
VASARNAPI SZULOK (SUNDAY DAUGHTERS)
Janos Rozsa

Italy
FONTAMARA, Carlo Lizzani
CAFÉ EXPRESS, Nanni Loy

Japan
MO HOOZUE WA TSUKANAI (NO MORE EASY GOING)
Yoichi Higashi
HARUKANARU YAMA NO TOBIGOE
(A DISTANT CRY FROM SPRING), Yoji Yamada

Philippines
THE PLEASANT, JULIAN MAKABAYAN
Celso Ad Castillo

FRG
DIE REINHEIT DES HERZENS (LA PURETÉ DU COEUR/
PURITY OF HEART), Robert van Ackeren
FABIAN, Wolf Gremm

Czechoslovakia
HORDUBAL, Jaroslav Balik

U.S.S.R.
DIKAIA OKHOTA KOROLIA STAKHA (LA CHASSE
SAUVAGE DU ROI STAKH/WILD HUNTING OF KING
STAKH, Valéri Roubintchik

U.S.A.
THE APPLE (LA POMME), Menahem Golan
THE GREAT SANTINI, Lewis John Carlino
THE STUNT MAN, Richard Rush
HEALTH, Robert Altman

→

W.F.F. Program II

«HORS CONCOURS» SECTION

China
NEZHA NAO HAI (NEZHA DOMPTE LE ROI DRAGON)
Wang Shuchen

France
MON ONCLE D'AMÉRIQUE, Alain Resnais

Italie
MASOCH, Franco Taviani

Pakistan
THE BLOOD OF HUSSAIN (LE SANG D'HUSSAIN)
Jamil Dehlavi

Poland
DYRYGENT (LE CHEF D'ORCHESTRE/
THE CONDUCTOR), Andrzej Wajda
CONSTANS, Krzysztof Zanussi

Federal Republic of Germany
PALERMO ODER WOLFSBUR (PALERMO OU
WOLFSBOURG), Werner Schroeter
ORDNUNG, Sohrab Shahid Saless
LULU, Walerian Borowczyk

U.S.S.R.
STALKER, Andrei Tarkovski

PRESENCE OF AMERICAN CINEMA

LOVE IN A TAXI, Robert Sickinger
THE LINE, Robert J. Siegel
REFLECTIONS : GEORGE MEANY, Duncan Scott
TARDANCIN', Christian Blackwood
HOTWIRE, Frank Q. Dobbs

LATIN AMERICAN CINEMAS

Argentina
DESDE EL ABISMO (THE ABYSS), Fernando Ayala

Brazil
GAIJIN, LES CHEMINS DE LA LIBERTÉ
Tizuka Yamasaki

Colombia
AMOR CIEGO (BLIND LOVE), Gustavo Nieto Roa

Cuba
RETRATO DE TERESA (PORTRAIT OF TERESA)
Pastor Vega

Venezuela
MANOA, Solveig Hoogesteijn
MANUEL, Alfredo J. Anzola

TV FEATURES

Canada
THE SONG OF LEONARD COHEN, Harry Rasky
THE MAN WHO HID ANNE FRANK, Harry Rasky

France
CHARLES DE GAULLE, Pierre-André Boutang
OPÉRATION TRAFICS (DRÔLE DE PASTIS)
Christian Jaque
JE SUIS NÉ À VENISE, Maurice Béjart
LE MÉCRÉANT, Jean L'Hôte
LA MAISON BLEUE, Robert Mazoyer
LE ROI MUGUET, Guy Jorre

Italy
RACCONTO D'AUTUNNO, Domenico Campana
FOTO DI GRUPPO «DANCING», Andrea Barzini

Syria
PALESTINE... LES RACINES, Amin Bounni →

"Where Are The Filmmakers?" Asks Colbert, Backing Small Pix

TORONTO — Former head of CBC-TV film drama Stan Colbert is developing a five-film series for production in 1981 called "small films with big ideas" in an effort to make the Canadian film scene a home for filmmakers and not just producers.

"I think this comes at a crucial time in what we laughingly call 'our film industry.' I say 'laughingly' because when I look around I see a lot of entrepreneurs and producers, but not too many filmmakers."

Colbert, who is working on the project with Robert Cooper, thinks there are filmmakers here, but feels they are not properly encouraged. The climate is not conducive to making good films.

"Clearly we are facing some major truths," he says. "With the bombing of each film you get less interest in and opportunity for financing films. And the costs of making the films will go higher and higher because you'll have to dangle higher salaries in front of American stars, because soon these stars will figure out the film they're doing will never be released, or if they are they'll be so embarrassed they'll wish they hadn't been. So the only reason they'll do films here is the money."

Colbert's answer is the "small films withg big ideas." Three of the five properties he's developing are Canadian novels : "Hold Fast," a novel based in the Maritimes by Kevin Major ; John Buel's thriller "Four Days" ; plus an as yet confirmed deal with a Governor-General's fiction award winner. Another script will come from Ann Cameron, co-author of **Ticket to Heaven**, currently in production.

"We're hoping that one of them will be an artistic success the stature of, say, **Breaking Away**," Colbert says.

Colbert says he is in negotiation with directors, script-writers and actors right now, but refuses to divulge any names. The films will be budgeted for under a million dollars each. So far he says he hasn't been too concerned with investment.

"I don't necessarily think that the proper way to go about making a film is to find the money and then get the property. We're developing the properties right now and when it's time to look for funding, we'll look for funding."

Colbert says he doesn't go along with the old axiom that it's easier to generate investment for a big rather than a small film.

"I think any reputable producer with a good property should have no trouble finding investors regardless of the size of the budget," he says. While working with the CBC, Colbert was the executive producer of **Riel** and **Crossbar** and is now co-producing, with Cooper, the $5 million thriller, **Bells**.

One of the places Colbert won't go looking for investment is the CFDC.

"I'm not sure I want to work with the CFDC. I'm not happy with their track record," says the former CFDC consultant. "These films are going to be made without any participation from the CCA. I don't think there is any way you can make a small film for a low budget that can absorb all of the costs of the brokerage houses and prospectuses."

Colbert's idea is to try and find the films in the various regions the films will be made in.

"I'd rather regionalize the funding. Go to the provinces and various art councils if necessary."

By going to the various regions of Canada to make films, Colbert hopes to incorporate Canada's physical landscape into the films. "We want to make a film where our geography literally acts as a character in the piece. That way we hope to back into 'the' Canadian film everybody wants to see made."

Verrall Chairs CCFM After Long NFB Career

TORONTO — Bob Verrall was elected chairperson of the Council of Canadian Filmmakers at a recent executive board meeting.

Verrall has a long career in Canadian film. Beginning in 1946 as an original member of the National Film Board's animation department, Verrall has been in charge of the Animation Studio for English production 1967-72, as well as director of English production, 1972-76.

Verrall most recently was the executive producer for **Going the Distance**, which was nominated for an Academy Award for best documentary film in 1980.

For the last two years he has been a president of the Syndicat général du Cinéma et de la Télévision (SGCT-ONF), section Office National du Film.

Other executive committee members elected at the Council of Canadian Filmmakers executive board meeting were : Margaret Collier, vice-chairperson ; Bill Dunn, secretary-treasurer; and Penelope Hynam, James Kelly and Sandra Gathercole, individual directors.

Making Things More Difficult Seems Cdn

TORONTO — Secretary of State, Francis Fox outlined some of the philosophical problems with the Canadian film industry recently on CTV'S "Question Period."

Referring to the 84-page Canadian Film Certification Office discussion paper on the Capital Cost Allowance, Fox said, "It's now time for government to refine some of the instruments at our disposal, such as the Capital Cost Allowance, to make it a bit more difficult to obtain funds — which will ensure there is greater Canadian participation in films."

Fox said about $150 million had been spent producing Canadian movies that reflected American society.

"When we see some films produced in Toronto where people go to the extent of importing Yellow Cabs from New York and putting American license plates on them and then selling the film in the United States... I think that they're doing a disservice to themselves and to the industry."

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Toronto's Festival of Festivals

Trade Forum Takes Center Spot At Festival

TORONTO — The main goals of this year's Trade Forum at the Festival of Festivals, will be to clear up some of the "misconceptions" about the film industry caused by press "film bashing" and to get the government's ear in order to affect policy making, says one of the forum's organizers, David Perlmutter.

"There's almost a universal perception among the press, investors, government and even the industry itself that suggests things are bad... This is a chance for the industry to defend itself," said Perlmutter, president of the Canadian Association of Motion Picture Producers (CAMPP), speaking at a press conference to announce the Forum agenda.

Another forum organizer, former executive director of the Canadian Film Development Corporation (CFDC) Michael McCabe, says things aren't as bad as the grim headlines suggest. "We've got 40 films made last year and of those I think half will find U.S. distributors. That's never happened before."

McCabe was asked how many would find Canadian distributors? "Well, that's something else... We're a branch plant industry in many ways and one of the problems that creates is that we don't have enough control over our screens. That's a problem. The discrepancy in distribution is one of the things we'll have to discuss."

Perlmutter was asked if the Trade Forum was going to be an agent for industry propaganda.

"Not at all," he said. "We just want everything out in the open... To examine all the facts." Perlmutter said too often industry response to front section press attacks is buried on page seven in letters to the editor columns.

Perlmutter says the second major concern of the Forum will be to orchestrate industry response to what he called the three big challenges of this coming year.

"There are three major changes within the government that will affect us: A new director at the CFDC (André Lamy); perhaps that'll create changes. There's also going to be a revaluation of the Capital Cost Allowance... I think we should be in a position to formulate and eventually provide input for the Secretary of State. And the third big change will be the new Securities Commission film policy to be drafted in September."

Perlmutter noted that new CFDC boss André Lamy will be sitting in on one of the forums and observed, "All of the elements of the industry are going to be in one room. It's a chance for us to have some input on these forthcoming changes."

The Sept. 5 through Sept. 9 Forum, budgeted at over $200,000 — slightly more than a third of the entire festival's cost — will be separated into nine seminars.

The first, called "The Canadian Film Industry Today" will examine the industry's artistic record. Chaired by Marc Gervais, a Montreal film critic and associate professor at Concordia, the seminar's panelists will include critics Charles Champlin (L.A. Times), and Martin Knelman (Toronto Life); Jack Gray, national chairman of ACTRA; Michael Harrison, executive vice-president of Walwyn, Stodgell, Cochran, Murray Ltd., and Michel Vennat, chairman of CFDC.

The second seminar is the "Future of the Capital Cost Allowance" and McCabe will chair a group consisting of panelists Sydney Banks, president of Banks Screen Productions; lawyer Stanley Hart of Stikeman Elliot; Ian McLaren, head of Cultural Industries branch of the Secretary of State; Stephen Roth from RSL Films; John Stacey, from Deloitte, Haskins & Sells; and Bob Verrall, chairperson of Council of Canadian Filmmakers.

The third seminar is "The CFDC — The Next Stage." Chaired by producer Ronald Cohen, panelists for this seminar will include producer Bill Marshall, author Mordecai Richler and André Lamy.

Robert Cooper will chair the fourth seminar: "Canada in the U.S. Theatrical Market." Panelists will include: Joe Graham, vice-president, business affairs, The Ladd Co., L.A.; Robert Rehme, president, Avco Embassy Pictures; Buddy Young, partner in Powell and Young Producer's Representatives, L.A., and former head of advertising and publicity for Universal and Columbia.

The fifth seminar: "Canada and the U.S. non-Theatrical Market" will look at the growth of TV and video markets. Chaired by Ed Cowan, president of Cowan and Co., the seminars panel will include Jules Haimovitz, senior vice-president of programming and operations for Showtime Entertainment; Arnold Huberman, president of Samoyed Productions; Robert Pittman, director of pay-TV programming for Warner-Amex Satellite Entertainment and Howard Polskin, staff writer for Panorama Magazine.

Perlmutter will chair the sixth seminar "Canada in the Foreign Markets." Panelists will include Richard Applebaum, president of Tangent Corp., California, and Andy Vajna, president of Corolco, L.A.. Additional panelists have yet to be confirmed.

The seventh seminar: "Canadian Films in Canada," will address the problems facing Canadian distributors. Chaired by Michael Levine, partner in the law firm of Rosenfeld, Malcomson, Lampkin and Levine, panelists for the seminar will include Martin Bockner, president of Saguenay Films; Robert Lantos, president of RSL films; Roman Melnyk, director of independent production at the CBC; Bill Soady, vice-president and general manager at Universal Productions Canada, and Kevin Shea, executive director, Cable Satellite Network.

The eighth seminar will be "The Future of Independent Film," to be chaired by André Link, vice-president of Cinepix and Dal Productions, and will include panelists Micheline Lanotôt, actress, director; Jean Fortier, executive director, l'Institut québécois du cinéma and producer Stanley Colbert.

The final seminar "Financing in Canada — The Next Stage," will be chaired by Judith Willmott, corporate financing officer for the Imperial Bank of Commerce. Panelists will include David Roffey, president of Jarnac Motion Picture Financing and Leslie Gord, an associate of G. Chalmers Adams.

What? Where? Why

CineMag's "Events Calendar" is a regular information listing of all major domestic and international film festivals, seminars, or film meetings of note. If you have a festival or event you want publicized, contact us at CineMag: 67 Portland St., Toronto, Ont., M5V 2M9. (416) 366-0355.

Aug. 22-Sept. 1: **The World Film Festival of Montreal**; for more information contact—Serge Losique, president and director general; 1455 de Maisonneuve Blvd. West, Montreal, Quebec. H3G 1M8. (514) 879-4057.

Aug. 23-28: **Ottawa International Animation Festival**; for more information contact Frederik Manter, director, Canadian Film Institute; 75 Albert St., suite 1105, Ottawa, Ontario K1P 5E7, (613) 238-6748.

Aug. 25-Sept. 5: **Venice Festival**; Italy.

Sept. 3-5: **Video Expo** — Toronto. The Sheraton Centre.

Sept. 4-Sept. 13: **Festival of Festivals**; for more information contact Wayne Clarkson, director; 69 Yorkville Ave., suite 206, Toronto, Ontario M5R 1B7.

Sept.: **Filmfest '80**; Hamburg, West Germany.

Sept. 28-Oct. 14: **New York Festival**; U.S.

Oct. 12-17: **MIFED Film and TV Market**; Milan, Italy.

Oct. 20-24: **8th MIFED Indian Summer Film Market**; Milan, Italy.

Oct. 19-21: **National Association of Theatre Owners Convention**; New Orleans, U.S.

Nov. 1-10: **Festival International du Nouveau Cinéma** — Montreal, formerly the Montreal International Festival of Cinema in 16mm. For information, contact Le cinéma parallèle/Coopérative des cinéastes indépendants, 3684 St-Laurent Blvd., Montréal H2X 2V4.

Nov. 1-16: **Grierson Film Seminar**, Niagara-on-the-Lake,

Nov., 3-9: **16th Yorkton International Film Festival**; for more information contact Elwyn Vermette, chairman, Box 477, Yorkton, Saskatchewan, (306) 782-7077.

Nov. 6-9: **Childfilm Festival** — Calgary, Alberta. For information, contact R.G. Koep, Faculty of Education, University of Lethbridge, 4401 University Drive, Lethbridge, Alberta.

Nov. 14: Annual general meeting of **Alberta Motion Picture Industries Association** (AMPIA).

Nov. 15: **7th annual Alberta Film Awards**; Calgary, Kinsmen Centre, Stampede Grounds.

Columbia's Lagoon at 8 %

TORONTO — Columbia Pictures report **The Special Edition of Close Encounters of the Third Kind** did $400,445 business in its first week in Canada.

That's the reported action from 51 theatres across Canada, says Columbia GM, Joe Brown.

"**Blue Lagoon** has done $1.6 million here in four weeks," Brown says. The film opened in five Toronto theatres the first week and has gradually climbed to a total of 57 theatres.

"We're doing about eight per cent of the American market," says Brown.

MONTREAL — The Cinéma Elysée, long one of Montreal's most respected small arts theatres, has changed hands.

On August 13, lawyer Jean-Pierre Bourbeau sold his theatre to the United Cinemas chain for half a million dollars, Bourbeau told CineMag. United Cinemas is owned by Famous Players.

"It is simply impossible for the independent theatre owner to find first run films of quality to play. The important films go to the Majors, and they deal with the chains," comments Bourbeau. "Even the European filmmakers who once supplied films for us—the Bergmans, the Fellinis— are tied into the studio system with the Americans. And, what with the depression in European filmmaking, there's not much left."

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Film, Photo, and Make Up

TORONTO — The Eleanor Fulcher Film, Photography and Stage Make-up course represents another ancillary industry resulting from the film boom here.

The 13-week, three-hour a night, $950 course, has been in operation for one month but it is already booked up until November.

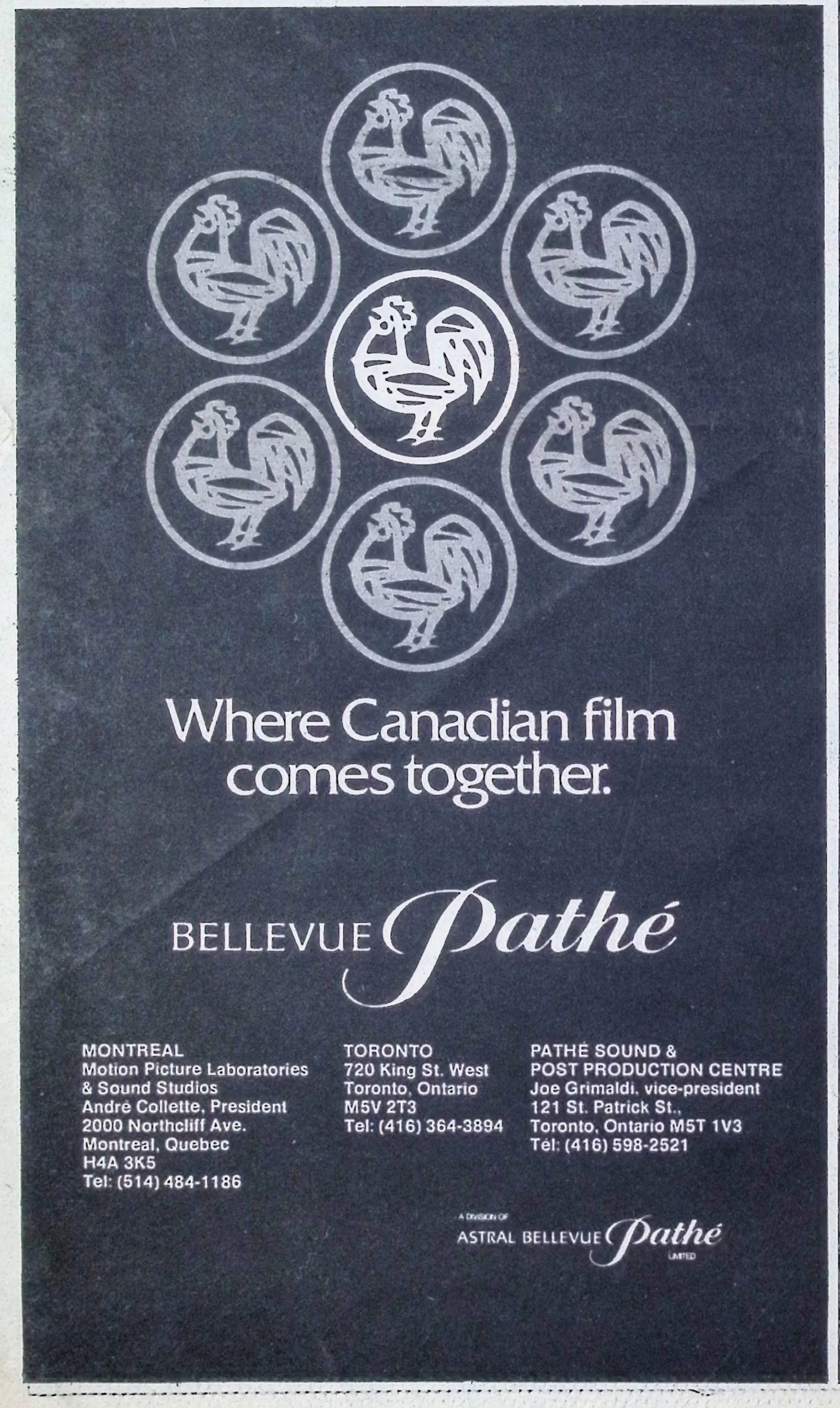
"It's the first film and photography make-up course offered in Canada," says firm publicist Ellie Furman. "We cover all facets of film, photography and theatre make-up. Plus, we go into popular styles and techniques: aging techniques, simulation of scars, bruises and beards. We also get into classic beauty styles of the 20's, 30's, 40's and 50's."

You need an International Alliance of Theatrical Stage Employees (IATSE) or an Association of Canadian Film Craftspeople (ACFC) card to work on a film in Canada, and a newcomer to the industry can't become certified unless that person is sponsored by a certified fellow make-up artist. Furman says a select few students will be sponsored by make-up artist/teacher George Abbott.

Abbott, who has worked extensively in TV commercials (Molson's, Eaton's, The Bay), underlines Furman's "the select few" sentiments.

"Only about five per cent who make it through any beauty school go anywhere professionally," Abbott says, but he does offer some encouragement.

"There's a lot of people in the business, but a shortage of talent. This (school) is going to give the industry some younger talent. Everybody's old."



Call'em

by Linda Shapiro

People, People, People

The Toronto Sun's ever and always catty gossip writer **Gary Dunford** has compiled the best of his tails, whoops that should be tales, into a book entitled "Don't Sit Where the Cat Sat". Meow. Sure hope the book doesn't turn to litter.

Author **Margaret Atwood** and husband **Graeme Gibson** plan to leave their idyllic country life in the Alliston, Ontario area and move to downtown Toronto. Their reasons include her appointment as vice chairperson of the Toronto-based Writer's Union and their 4-year-old child who's already ready for the big city school experience.

Radio broadcaster **John Gilbert**, long-time known for his long-running talk show on CHUM, begins a new very-very-very-late-night cross-country show entitled Night Talk, no less. It will be aired in CKEY in the Toronto area, as well as on stations in Halifax, Ottawa, Calgary, Chatham and Kitchener, with 20 more waiting for CRTC approval. Night Talk can be heard daily and nightly, Monday to Friday from 11:10 pm. to, would you believe, 4:00 am.

Dancing Feet

The National Ballet of Canada is scheduled to dance its little toes off this summer season. From August 13 - August 17, the National will make its 8th appearance at Ontario Place, with **Frank Augustyn** performing on the final evening. From August 19 - 24, the company returns to Artpark for its third visit with Swan Lake, choreographed by **Erik Bruhn**, and Romeo and Juliet. The Artpack 2,400 seat theatre, with its spectacular lawns, secluded woods and 2-acre grounds situated on the Niagara River Gorge in Lewiston, New York, has been attracting large crowds of Canadian Culturalagensia.

Something To Sing About

The Canadian Opera Company will be giving Toronto and its many, many visitors something to sing about. For four weekends, the COC will present its first ever Summer Festival at Harbourfront which will offer four different music productions under a gigantic tent. The operas performed under the opera big top include Hansel and Gretel, La Boheme, an operatic review entitled I Love You ! I Hate You ! Drop Dead ! and Kurt Weill's The Little Mahagonny. Throughout these evening and afternoon performances, food will be served by singing waiters, amid the musical strains ranging from Oklahoma to the Toreador's Song. This Summer Festival was made possible through a $25,000 grant from Labatt's Ontario Breweries. Something to sing and drink about.

Reviews On The Run

The American Friend, a film in the new wave German genre whatever that means, is enough to make any Yankee living in Germany go home to stay. The film is pretentious, pompous, plotless and proof positive that Canadians do not own the patent for producing pooey. This lugubrious film directed by Wim Wenders starring Dennis Hopper is about an innocent Frankfurt picture framer who really gets framed. An undefined criminal character tells him that he's dying from a blood disease — which he is not. If the framer wants to provide for his family after his imminent and inevitable death, he had better kill a Jew — which he does. What teutonic co-incidence that the scene immediately following this brutal subway murder has Arabic music playing in the background !

Urban Cowboy, at last, an answer to the plea for a hot'n'horny movie. In spite of its simple script — boy meets girl meets another boy meets another girl and original boy and original girl live happily ever after — the film contains undeniable energy, striking photography, toe-tapping music and a haunting afterglow that succeed in spite of Travolta's limitations.

And In Conclusion

Whether you're sailing on the lakes or sale-ing in the stores, try to keep afloat..

Ottawa Animation Festival

Animators Gather As 37 Countries Compete

OTTAWA — "Animation is like wine — you have good years and bad years. And from all the indications this is a super year!" This according to Frederik Manter, director of the Canadian Film Institute (CFI).

This year's Ottawa Animation Festival, organized by the CFI, will take place from August 23 - 28. Kelly O'Brien is its director.

Over 640 films from 37 countries have been entered, compared to the 450 films that were entered at the festival two years ago. Operating with a budget of roughly $330,000, the funding comes from the Festivals Bureau of the Secretary of State, the Ministry of Culture and Recreation for the Province of Ontario, the NFB, CBC, the Department of External Affairs, with some private donations from individuals. The festival itself generates a portion of its funding through the sale of $85 passes. The passes allow the participants (the majority of which are filmmakers, animators and students) into all programs.

To date, all the films entered have been screened by the international jury made up of prominent individuals in the field of animation from around the world. "By choice, there is only one Canadian on the jury. It sees everything, so it's a very long process. But it's absolutely fair. And from what I've been told, the films this year are absolutely dynamite!", Manter emphasizes.

This year's jury includes : Tissa David (Animator, N.Y. City), Richard Evans (a producer of animation for the BBC and many independent animators, from London, England), Gro Strom (a graphic animation specialist from Oslo, Norway), Ante Zaninovic (an animator from Zagreb, Yugoslavia), and Hubert Tison (founder of the Radio-Canada animation department, who has been president of the ASIFA technical committee, and is now a producer for all of Radio-Canada's animation).

Asked whether or not the French animation withdrawing from ASIFA would in any way affect the Ottawa Festival, Manter replied that it would not. In fact, 20 films from France have been entered, and a number of French animators will be attending, including Raymond Maillet, Director of Annency Festival in France.

Press coverage will include over 60 accredited journalists from around the world other than those Canadians attending. The total number of journalists should number about 100.

Opening night will commence with an NFB reception for over 500 people, at which time the NFB will unveil a major display of animation techniques. Manter says the display is about 240 feet long. Gerald Butner is responsible for the show. Also on display in "bulletproof" cases will be the NFB Oscars from past years.

Manter says of the festival, "It's a funny thing, but this festival is so much more International than Canadian. We're doing it for Canada but it really is international. The awards are very meaningful for the people in the industry. Critics Leonard Malten and John Canemaker will be there.

When asked if the World Film Festival in Montréal, occuring at the same time, will in any way affect the Ottawa Fest, Manter claimed that it wouldn't. Nevertheless, in the future, both festivals will endeavor to ensure that their dates do not coincide.

"This year a very special emphasis will be placed on the technical aspects of animation; because animation really is in the forefront of the technological advancements in the film industry. We're having a hands-on workshop of the modern technological techniques." Some of those involved in the workshops and seminars include : The New York Institute of Technology, Computer Image Corp. of Denver, and John Whitney Jr. who will give the key note address on the future of animation.

The festival is mostly for animators, distributors, producers, journalists... etc. Although it is not a closed shop, and the public may attend, the space is limited, and the festival is geared to the profession.

Phoenix Born For Quality

OTTAWA — Minutes after the old Rialto, a dilapidated second-run movie house, showed its last skin flic, workers began the $75,000 renovations that will turn the 50-year-old theatre into The Phoenix, a first run art theatre à la Festival Theatre in Toronto.

New owner Frank Taylor says he is hurrying the renovations along in order to capitalize on Ottawa's theatre lock-out.

"It's a perfect opportunity for us to establish ourselves and make Ottawans familiar with our services and what we ha e to offer," says the independent film distributor and ex-programmer of the National Film Theatre here.

That service, starting in September, will be a first run art house "with an emphasis on quality films." The Phoenix's first feature has not been disclosed but Taylor says three early titles set to go are **Luna, Best Boy** and **Nosferatu, The Vampire**, none of which have been screened here.

Taylor, who will run the theatre in association with the local rep house, Towne Theatre, says his experience in programming films here with the NFT suggests an art house can make a go of it in Ottawa.

"I've programmed here and Paul (Gratton of the Towne) has programmed here. We know there is a core audience here. Ottawa is a sophisticated film town. And there are strong ethnic groups here. We hope with some imaginative programming we'll quickly establish ourselves."

(cont. on p. 19)

Trade Winds

FRANCE — Exhibitors here are introducing a special low price ticket day — probably Monday or Tuesday — to boost attendance. The 30 per cent reduction scheme, which is scheduled to be implemented Sept. 1, was decided upon recently by theatre exhibitors in conjunction with the French government. The exhibitors are choosing between Monday or Tuesday as the special low price day because box office receipts are lowest at the beginning of the week. Another plan by the exhibitors to boost flagging attendance involves a 30 per cent reduction on admission for viewers under 18 and over 65. The special rate would be in effect 30 per cent of the week.

NEW YORK — The movie industry bidding war for the latest best-selling books has subsided, according to people in both ends of the business. "There are fewer books selling to film companies now," says an executive of CBS Theatrical Films. "Today, prices for a promising book range between $250,000 and $500,000. A year ago agents were establishing a $500,000 floor and getting it — or more," she says. "Nine out of 10 books which have film possibilities go begging," says a representative for Simon and Schuster. Everts Ziegler, head of Ziegler-Diskart agency, puts it in perspective : "The studios are paying as much for heavy deals, but the one made by Gay Talese at $2.5 million (United Artists' deal for "Thy Neighbour's Wife") is very rare indeed."

NEW YORK — NBC-TV is intensifying its acquisition of theatrical films in an effort to improve ratings. The network, which finished on top of the Neilsen's ratings (July 21-27) for the first time in 10 months, is reportedly about to sign a $70-80 million dollar deal with Paramount for the TV rights to 15 films. **Meatballs, Airplane** and **North Dallas Forty** top the list of films which also includes seven to 10 prebuys. One of the reasons for NBC's most recent success was the showing of **Airport 77**, which received a 37 per cent share July 27.

HOLLYWOOD — Producer Peter Simpson's **Prom Night**, directed by Bill Fruet, and filmed last year in Toronto, received an OK review recently in Variety : "**Prom Night** is a scary enough suspenser aimed squarely at the lucrative summer teen market. Borrowing shamelessly from **Carrie** and any number of gruesome exploitationers in past history, pic manages to score a few horrific points amid a number of sagging moments. It also produces some deliciously ridiculous situations that will entice fans of this genre and consequently ensure some nice initial box office action for distrib Avco Embassy." Variety neglected, however to mention that the film was Canadian, despite the paper's policy of identifying all non-American films by nationality.

HOLLYWOOD — Ronald Reagan's push for the presidency has given a boost to his long dormant film career. The presidential hopeful made 47 films — most of them B features — while in Hollywood. Except for second feature showings on Insomniac Theatre, Reagan's films have remained mostly in mothballs. Until now. Reagan's political career has drawn attention to his film work and now films like **Bedtime for Bonzo** and **Knute Rockne — All American** are in such demand from student groups and social clubs that they have to be booked months in advance.

WASHINGTON — Four of the major film distributors and Getty Oil have been charged by the U.S. government with violating U.S. anti-trust laws by agreeing to set up a pay-TV network — Premiere. The justice department suit charged that such a move would eliminate competition among the companies. The suit was filed against Columbia; MCA; Paramount; Twentieth Century-Fox and Getty Oil.

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W.F.F. Program III

HOMAGES : YESTERDAY, TODAY AND TOMORROW'S CINEMA

Hommage To Hitchcock:
REAR WINDOW (FENETRE SUR COUR), Alfred Hitchcock
THE TROUBLE WITH HARRY (MAIS QUI A TUÉ HARRY ?), Alfred Hitchcock
VERTIGO (SUEURS FROIDES), Alfred Hitchcock

Hommage To Olmi:
I FIDANZATI (THE FIANCÉS), Ermanno Olmi
UN CERTO GIORNO (UN CERTAIN JOUR), Ermanno Olmi

Hommage To Gaumont:
LA CITTA DELLE DONNE (CITY OF WOMEN) Federico Fellini
LES HÉRITIÈRES, Marta Meszaros
LOULOU, Maurice Pialat
PICASSO, L'HOMME ET SON OEUVRE, Edward Quinn
LE VOYAGE EN DOUCE (SENTIMENTAL JOURNEY) Michel Deville
TÉLÉPHONE PUBLIC, Jean-Marie Périer

Canada
ÇA PEUT PAS ÊTRE L'HIVER, ON N'A MÊME... Louise Carré
ALEXANDRE, André Magny
LE NOËL DE MADAME BEAUCHAMP, Raphaël Lévy
CHÂTEAU DE CARTES, François Labonté
LA VIE COMMENCE EN JANVIER, Michel Régnier

India
22 JUIN 1897, Nachiket & Jayoo

Israel
THE END OF MILTON LEVY, Nissim Dyan

Spain
MATER AMATISIMA, José A. Salgot

France
LE REGARD DES AUTRES, Fernando Ezequiel Solanas

Netherlands
EEN TIP VAN DE SLUIER (A GLIMPSE THROUGH THE VEIL), Frans Bromet
LIEVE JONGENS (DEAR BOYS), Paul de Lussanet

Federal Republic of Germany
UNTER VERSCHLUSS (UNDER LOCK AND KEY) Wilma Kottusch

Swiss/France
SAUVE QUI PEUT LA VIE, Jean-Luc Godard

Turkey
HAZAL, Ali Ozgenturk

U.S.S.R.
LE TOURNANT, Ali Ozgenturk

Fox Pulls Out All Stops For Paul, Willie and Phil

TORONTO — 20th Century-Fox is premiering Paul Mazursky's **Willie and Phil** Aug. 15 in Toronto, New York and Los Angeles.

The romantic comedy goes into general release Sept. 28 throughout the rest of Canada.

20th kicked off their Canadian promotional campaign for the film by bringing director Mazursky and stars Margot Kidder, Michael Ontkein and Ray Sharkey here for a special press screening/ brunch Aug. 10. Entertainment reporters from across Canada were brought in for the event.

"Publicity for Toronto itself will include putting 40 **Willie and Phil** billboards on subways and buses. And we've got a huge billboard over the Festival Cinema," commented for p.r. chief André Beauregard.

The Festival Cinema also showed a retrospective of Mazursky's six films (**Bob, Ted, Carol and Alice ; Alex in Wonderland ; Blume in Love ; Next Stop Greenwhich Village ; Harry and Tonto** and **The Unmarried Woman**) Aug. 11-15.

Beauregard says the film will receive saturation TV advertising when it is released throughout Canada.

Prof. Development Councils Goal

OTTAWA— Representatives of the independent film community of Canada met August 13-15 in Toronto to discuss a proposed program for training and professional development in film. The meeting brought together, for the first time, delegates from most of the film associations, cooperatives, guilds and unions in Canada. Representatives of provincial and federal agencies attended the colloquium as observers.

The meeting was organized by the Canada Council, the Ontario Arts Council and chaired by Michael Spencer, partner in the Montreal production company, Lamy Spencer Ltée.

Under discussion at the meeting were the structure and framework of a professional development program, regional and national development priorities, criteria for evaluation of the program, and the necessary levels of funding.

The Council's aim is to develop policies through which can be attained the professionalism necessary for the development of an independent Canadian film industry.

The following associations were represented : Academy of Canadian Cinema, Alberta Motion Picture Association, Association Cooperative de Productions Audio-Visuelles, Association des Producteurs de Films du Quebec, Association des Professionnels du Cinema du Quebec, Association des Realisateurs de Films du Quebec, Association of Canadian Film Craftspeople, Association of Canadian Television and Radio Artists, Atlantic Filmmakers Cooperative, British Columbia Film Industry Association, Calgary Society of Independent Filmmakers, Canadian Association of Motion Picture Producers, Canadian Film Editors Guild, Canadian Film Sound Society, Canadian Society of Cinematographers, Directors Guild of Canada, International Alliance of Theatrical Stage Employees, (212 Calgary 644-C, Toronto 873, Toronto 891, Vancouver) National Association of Broadcast Employees & Technicians (local 700), New Brunswick Filmmakers Cooperative, Newfoundland Independent Filmmakers Cooperative, Saskatchewan Association of Motion Picture Producers, Saskatchewan Filmpool, Societe des Auteurs, Recherchistes, Documentalistes et Compositeurs, Society of Canadian Film Composers, Spirafilm, Syndicat National du Cinema, The Funnel Film Theatre, Union des Artistes, Winnipeg Film Group.

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In Transit

The Canadian Film Editors Guild (CFEG) held its national elections recently in Toronto. The guild elected the following members to its national executive for 1980/81 : **Brian Ravok**, president; **Michael MacLaverty**, 1st vice-president; **Ron Sanders**, 2nd vice president; **Jeff Warren**, secretary; **David Nicholson**, treasurer; **Sally Patterson** and **Bruce Nyznik**, members-at-large; **William Carter**, associate rep, and **Patrick Lee**, affiliate rep.

The Teletheatre Cablecom Corporation has moved its office and shipping department into new premises in Saskatoon. The new mailing address is : Teletheatre, Bay 8, 1540 Alberta Avenue North, Saskatoon, Saskatchewan, 57K 1R6.

C. Glenn Lettau has been appointed account director of JWT Direct's first account, 20th Century-Fox Pictures.

20th Century has recently appointed JWT Direct to handle its advertising in Canada, effective Aug. 1.

Lettau was formerly director of advertising at United Artists / MGM, AFD Films and Pan Canadian Film. He has also worked with Dick & Labrie Advertising and was director of advertising for the Odeon Theatres in Canada.

Another flurry of changes within the TV industry.

Global-TV announced the hiring of **Gordon Martineau**, CITY-TV's anchor man for the last three years. Martineau will join **Suzanne Perry** and **Peter Trueman** as Global's anchor people. Martineau will probably handle the early news. Global also signed Trueman to a new three-year deal and re-hired former business editor **Raoul Engel**. Engel will now be a business reporter for the network.

The CBC, meanwhile, has announced the hiring of **Maureen O'Donnell** as the new head of the corporation's publicity. And **Wendy Forbes** is moving from CBC drama to the children's department.

Obituaries : **Peter Sellers**, the 53-year old multi-talented comic character actor, died of a massive coronary in London. Sellers, known for his work in such films as "Being There", "Dr. Strangelove" and "The Pink Panther" series, had a history of heart trouble. **Bobby Van**, 47, one of the last contract players at MGM, who went on to make regular appearances in over 20 TV shows, died in LA of cancer. Van played the original Dobie Gillis in "The Affairs of Dobie Gillis."

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CCL/Premier Get Lion's Share Of Market

OTTAWA — In a decision rendered July 30, the Canadian Radio-television and Telecommunications Commission announced that it approved the applications for the transfer of effective control of Premier Communications Limited (Premier) and its licensed subsidiaries through the transfer of 68.6% of the common shares of Premier from S.W. Welsh (6.09%), Fred Welsh Holdings Limited (.24%), Welsh Cablevision Limited (9.00%), W.E. Pither (.46%), Southlands Cablevision Limited (3.86%), Evergreen Cablevision Limited (4.44%), Spectrum Cablevision Limited (.28%), C.B.S. Inc. (18.44%) and Western Broadcasting Company Limited (26.07%) to Canadian Cablesystems Ltd. (CCL). CCL currently holds 16% of the common shares of Premier and has also committed to make a public offering for the remaining 15.4% of the outstanding shares of Premier. The decision followed public hearings, held in Vancouver on May 20.

Approval of the current applications will result in the CCL/Premier group being by far the largest cable operator in Canada. Taking into account the effect of the related applications dealing with the rationalization of the various Toronto cable systems along municipal boundaries, approved in Decision CRTC 80-496 of today's date, and which will result in CCL losing approximatively 51,000 subscribers to other companies, the CCL/Premier group will serve approximatively 1,112,000 subscribers representing 27% of the total subscribers in Canada.

The combined CCL/Premier group will serve 681,000 subscribers in Ontario, representing 38.2% of the provincial total; 376,000 subscribers in British Columbia, representing 50.9% of the provincial total; and 55,000 subscribers in Alberta, representing 16.7% of the provincial total. In comparison, Winnipeg Videon Incorporated currently serves 123,000 subscribers in Manitoba representing 65.8% of the provincial total; and the National Cablevision/Télécble Vidéotron group serves 392,000 subscribers in Quebec, representing 50.6% of the total subscribers in that province.

CCL has indicated that the Executive Committee of the Board of Directors of Premier will be composed of Messrs. George A. Fierheller and W. David Wilson from Vancouver, and Edward S. Rogers from Toronto. The Commission expects that western representation will continue on this Executive Committee.

In view of CCL's commitments to local management and its past record in this regard, the Commission is confident that its concern for local and regional involvement in the direction and operation of the various undertakings will be satisfied.

CCL proposes to construct a satellite uplink in Vancouver which would allow programming originating in B.C. to be delivered to cable operators across B.C. and the rest of Canada. It also proposes to continue "to provide tangible support for CSN, including a satellite network and an uplink in Toronto"; and to implement a satellite-delivered Telidon service.

CCL had indicated its commitment to undertake a modernization and improvement program of all the Premier cable systems, both in British Columbia and Ontario, involving overall capital expenditures of approximately $92 million by the end of 1985.

Specifically CCL proposes to upgrade the Vancouver and Fraser systems to increase plant capacity to 24 channels by 1982. By 1985, the Vancouver, Fraser and Victoria systems will have 35 non-duplicated, fully-programmed channels with two-way capability. For the Vancouver system, this will include the rebuilding of 1500 miles of plant at an investment of $12 million, including cable, amplifiers and subscribers drop. In addition, some $16 million will be invested in the introduction of 100,000 converters to the Vancouver market.

CCL also made commitments to strengthen the Canadian program production industry. Specifically, the purchaser proposes jointly with Famous Players Limited to establish a $5 million fund to be used to assist the production of high-quality Canadian films and television programs. In addition, it proposes to expand the CCL commitment to 1% of cable revenues to the "Something for Something Fund" to include a similar commitment for Premier. This fund was originated by Rogers Cable TV Limited in 1978 to provide support for the acquisition of Canadian programming. At the CRTC hearing, the purchaser indicated that with the additional funds from Premier, this fund would amount to $1,100,000 in 1981, and that by 1985 it will have generated some $6,000,000.

In addition, CCL proposes to develop the following services: programming for the handicapped and French for Canadians; it also proposes to provide an additional $150,000 for the production of Canadian music specials in Western Canada.

Telidon Units Get Smaller Price Comes Down Fast As General Usage Beckons

OTTAWA — When Telidon, the Department of Communications' (DOC) two-way television system, made its debut in August 1978, the units were the size of a briefcase and cost $3000. Now they're down to a telephone book and cost $1000. In a year, a DOC spokesman says, they'll be down to the size of a playing card and cost $250.

By that time, the government hopes Telidon and Canada will have captured a large part of the expected multi-billion dollar world industry.

Canada is manufacturing (mostly in Ontario) and selling Telidon systems "as fast as we can make them," says DOC information officer, David Wright. "We recently sold one to WETA (a PBS affiliate in Washington), and one to Venezuela," Wright says. The price tag for each system was $750,000.

What is Telidon and what can it do?

"Well, a Telidon unit combines with a TV receiver and a computer data bank and telephone line. It's a slightly modified box attached to a TV set basically. When it's hooked up to various data banks it can provide a variety of services: news, weather, education, any kind of listings or any form of advertising. It could be used internally by companies to revolutionize board meetings, you could have a library of information instantly at your fingertips because it's a two-way system. You have control," Wright says.

Wright says DOC's main objective right now is to get the technology spun off to the private sector so Canadian industry can benefit.

There are 2,000 Telidon units now in use in Canada and in September, Bell Canada will be launching a large scale project which will place 1,000 units in various homes and businesses in major centres in Quebec and Ontario.

"They're mostly pilot projects and field trials right now. The next couple of years will determine how big Telidon and the whole concept of Videotex systems will become," Wright says.

"There are some people who think it will replace newspapers and go beyond that and revolutionize communication. Others think it's another example of technology push. My own guess is that it's more than just technology push; that it'll become another medium. But I don't see it replacing newspapers," comments Wright.

Canada's major competitors in the Videotex systems are Britain and France.

"It's a race for the marketplace," Wright says. "I think we've clearly got a superior service. But the British and French were the first to some degree so they've got a jump on us as far as marketing goes."

Videotron Biggest In Quebec

OTTAWA — In a decision rendered July 30, the Canadian Radio-television and Telecommunications Commission announces that it approves the applications for the transfer of control of National Cablevision Limited through the transfer of 1,876,675 common shares (100% of the issued and outstanding common shares) from Netcom Inc., and from nine individuals shareholders each holding one qualifying share to Vidéotron (1979) Ltée; and for the transfer of the direct control of Télécâble Vidéotron Ltée and the indirect control of Upper Richelieu Cablevision Ltd., and Télécâble de la Rive-Sud Inc., through the transfer of 60,000 common shares (100% of the issued and outstanding common shares of Télécâble Vidéotron Ltée from the existing shareholders to vidéotron (1979) Ltée.

National Cablevision Ltd. (National) is the licensee of cable television undertakings in Quebec serving parts of Montreal and surrounding areas; Quebec City; and the cities of Sherbrooke, Victoriaville and Cap-de-la-Madeleine. Based on the number of subscribers, National now operates one of the largest cable television undertakings in Canada, serving approximately 7.6% of the country's subscribers. It is by far the largest such undertaking in Quebec, with approximately

(cont. on p. 19)

CANADIAN FILM TELEVISION ASSOCIATION
ASSOCIATION CANADIENNE DE CINÉMA-TÉLÉVISION

EIGHTH ANNUAL AWARDS
1980

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1237 Richards Street
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(604) 684-4829

IN RELEASE

by J. Paul Costabile

The Blue Lagoon

Producer: Richard Franklin. **Producer, director:** Randal Kleiser. **Script:** Douglas Day Stewart, from the novel by Henry DeVere Stacpoole. **Photography:** Nestor Almendros. **Editor:** Robert Gordon. **Production design:** Jon Dowding. **Music:** Basil Poledouris. **Running time:** 102 minutes.

When the sailing vessel carrying them to San Drancisco in 1897 goes down, eight year old Richard Lestrange, his seven year old cousin Emmeline, and the ship's cook Paddy Button, find refuge on an isolated tropical island. The gruff old salt (nicely played by Leo McKern) teaches his two charges the rudiments of survival, but one night stumbles drunkenly into sea and drowns, leaving the children to fend for themselves. In the idyllic setting, they grow to adolescence. But Richard (Christopher Atkins) and Emmeline (Brooke Shields) remain innocent, and so the onset of puberty and their sexual attraction to each other is at once mysterious and intriguing for them. In making **The Blue Lagoon**, Randal Kleiser directs more in the manner of his television films than of **Grease**, and his adaptation remains faithful to Henry DeVere Stacpoole's romantic 1908 tale of innocence and sensuality — which has to be seen in the context of **The Jungle Book** and **Peter Pan** rather than a later, more skeptical work like **Lord of The Flies**. With the lush photography of Nestor Almendros, assisted by underwater experts Ron and Valerie Taylor Kleiser is, at times, able to make this fantasy work, as in the relationship the two children have with the child to which Emmeline — to her own amazement — gives birth. But the public images of the two young leads tends to work against this image of innocence. Atkins is too much the fan magazine hunk, and Shields, the epitome of precocity, is not especially convincing as a naive Victorian girl. Nevertheless, **The Blue Lagoon can hardly be the kiddie porn it has been called in some quarters if Ontario's censors, well known for their vigilance in this area, found nothing objectionable about it. Stunt coordinator Kathy Troutt doubles for Shields in several nude scenes. With William Daniels, Elva Josephson, Glen Kohan, Chad Timmermans, Bradley Pryce.**

Distributor: Columbia

Ratings: Restricted-B.C. (warning), Sask., Ont. / Adult Parental Guidance-Manitoba / Adult, not suitable for children-Alta., N.B. / 14 years-Quebec.

Caddyshack

An Orion release. **Producer:** Douglas Kenney. **Executive producer:** Jon Peters. **Director:** Harold Ramis. **Script:** Brian Doyle-Murray, Kenney, Ramis. **Photography:** Steve Larner. **Editors:** David Bretherton, William Carruth. **Production design:** Stan Jolley. **Music:** John Mandel, Kenny Loggins. **Running time:** 90 minutes.

Caddyshack is the latest offspring of **Animal House** to be made by the crew that came to prominence in that film. This time it's Harold Ramis, who sets his hijinks in a posh golf and country club, where the caddies specialize in mayhem. Michael O'Keefe is likeable as Danny, trying to use his job as a lever to get into college, and away from his many squabbling brothers and sisters; but this semblance of plot is naturally subordinate to broad physical comedy. Chevy Chase is nice as the laid-back top golfer of the club, and Ted Knight does what is expected as the pompous president. But what life the film has comes from the contrasting comic styles of Bill Murray, as a zonked out greens-keeper at war with a gopher, and veteran standup man Rodney Dangerfield as a loud uncouth outsider who crashes the club's proprieties. The Borscht Belt beats the Second City hands down, but the picture as a whole has too many comic double bogies and not enough eagles to make the cutoff. With Sarah Holcomb, Scott Colomby, Cindy Morgan, Dan Resin, Henry Wilcoxon, Albert Salmi, Elaine Aiken.

Distributor: Warner Bros.

Ratings: Restricted-Alta., Sask., Ont., N.B. / Mature (warning)-B.C., Manitoba. / Adult -N.S. / 14 years-Quebec.

Cheech And Chong's Next Movie

Producer: Howard Brown. **Director, script:** Thomas Chong. **Script:** Richard Marin. **Photography:** King Baggot. **Editor:** Scott Conrad. **Music:** Mark Davis. **Running time:** 99 minutes.

Riding the euphoria that attended the surprising success of their first film **Up In Smoke**, Richard "Cheech" Marin and Tommy Chong are back with their stoned comedy in **Cheech and Chong's Next Movie.** **comedy in Cheech and Chong's Next Movie.** Cheech, ever the ladies' man, is getting himself in order of a sorts, in order that he can score with Donna (Evelyn Guerrero), a welfare worker. Chong, meanwhile, gets involved with Cheech's cousin Texas Red (also played by Cheech), and his twenty pound bag of first class marijuana, as they tool around Los Angeles causing laid-back havoc. Under Chong's direction, the film is very loose and improvisational in style, and more skits fail than work. The future of **Cheech and Chong's Next Movie** looks to be in late-night playoff, where the permanent mellow on screen is matched in the seats. With Betty Kennedy, Sy Kramer, Rikki Marin, Rob McClurg, Edie McClurg, Paul Reubens.

Distributor: Universal

Ratings: Restricted-Alta., Sask. (warning), Ont., N.B. / Mature (warning)-B.C. / Adult Parental Guidance-Manitoba. / 18 years-Quebec.

Close Encounters Of The Third Kind

Producers: Julia Phillips, Michael Phillips **Director, script:** Steven Spielberg **Photography:** Vilmos Zsigmond, William Fraker, Douglas Slocombe, John Alonzo, Laszlo Kovacs, Frank Stanley, Alan Davian **Editor:** Michael Kahn **Production design:** Joseph Alves **Music:** John Williams **Running time (revised):** 132 minutes.

Following the precedent set by Francis Coppola for the television showing of the combined parts of **The Godfather**, Steven Spielberg has re-edited **Close Encounters Of The Third Kind** in a "special edition." There has been one major scene added at the end, which takes Roy Neary (Richard Dreyfuss) into the interior of Douglas Trumbull's fantastic space chandelier Mothership, and the music of **When You Wish Upon A Star** has been restored over the closing credits. But the rest of the film has been notably altered as well. The paranoic coverup subplot has been deemphasized, and the breakdown of Neary's family life after his first sighting of the alien spacecraft, which was originally played as farcical, is now rearranged to appear much more tragic. The result is that the film's tone is darker than it was, and more thematically sound, though Spielberg keeps much of the original's humor elsewhere. The "new" **Close Encounters** plays much smoother, and should attract both those who saw it before and newcomers as well. With Teri Garr, Melinda Dillon, François Truffaut, Cary Guffey, Bob Balaban, Merrill Connally, J. Patrick McNamara, Warren Kemmerling, Shawn Bishop, Justin Dreyfuss, Addrienne Campbell, Lance Hendrinckson, Philip Dodds.

Distributor: Columbia

Ratings: Adult-Ontario/General-B.-C., Manitoba, Maritimes/Family (warnings)-Alberta/All-Quebec.

Dressed To Kill

Producer: George Litto **Director, script:** Brian DePalma **Photography:** Ralph G. Bode **Editor:** Jerry Greenberg **Production design:** Gary Weist **Music:** Pino Donaggio **Running time:** 105 minutes.

After his brief return to his early comedy style with **Home Movies**, Brian DePalma is back in his neo-Hitchcock mood with his first solo script in seven years, **Dressed To Kill**. Angie Dickinson, after her leadin performances in **Jigsaw** and **Klondike Fever**, recovers her professionalism as Kate Miller, a frustrated New York housewife given to erotic fantasies. One afternoon, she picks up a man (or perhaps it's vice versa) in the Museum of Modern Art, but as she leaves his apartment, she is slashed to death in the elavator by a tall blonde in a trenchcoat. The police suspect the only witness, high class call girl Liz Blake (Nancy Allen), while Kate's analyst Robert Elliott (Michael Caine) thinks it might be Bobbi, a disturbed transsexual who is also one of his patients. When the killer attacks Liz in the subway, she is rescured by Kate's scientific whiz of a son (Keith Gordon, in a role DePalma patterned after his own teenage self), and together they attempt to solve the crime, which points them towards Dr. Elliott's office. Michael Caine, as the ambiguous psychiatrist, is at his usual reliable level, and Nancy Allen (DePalma's wife), heretofor charactérized as a mindless sexpot in **Carrie** and **1941**, is a revelation as the unlikely heroine. But it must be admitted that **Dressed To Kill** borrows too obviously from **Psycho**, and the trick ending is lifted whole from **Carrie**. Nonetheless, Brian DePalma is nothing if not an expert at manipulating the audience with his erotic approach to horror and suspense. And he is never boring, which says a lot this year. With Dennis Franz, David Margulies, Kenneth Baker, Samm-Art Williams, Mary Davenport, Susanna Clemm.

Distributor: Ambassador

Ratings: Restricted-B.C. (warning), Alta., Sask., Manitoba, Ontario/18 years-Quebec.

The Final Countdown

A Bryna Company production. **Producer:** Peter Vincent Douglas **Executive producer:** Richard St. Johns **Director:** Donald Taylor **Script:** David Ambrose, Gerry Davis, Thomas Hunter, Peter Powell **Photography:** Victor Kemper **Editor:** Robert Lambert **Production design:** Fernando Carrere **Music:** John Scott **Running time:** 102 minutes.

While on a routine patrol off Hawaii, the American aircraft carrier **Nimitz** runs into a freak storm. When it is over, Captain Matt Yelland and his crew find themselves transported back in time to December 6, 1941, hours before the Day Of Infamy at Pearl Harbour. As the mightiest vessel of its kind in 1980, let alone World War Two, the **Nimitz** has the power to alter history. The dilemma which faces Yelland, Richard Owens the flight commander, and civilian advisor Warren Lasky is simple — should they intervene? The plot of **The Final Countdown** has been a science fiction commonplace for years, and has been used both by **The Twilight Zone** and **Star Trek** in its day. But under Dōn Taylor's competent direction, and with the display of the **Nimitz** in action (thanks to the U.S. Navy), it still has some power to grab and entertain. Kirk Douglas is properly level-headed but befuddled as Yelland, James Farentino suitably intense as Owens, and after his sojourn in the junble, the role of Lasky is a piece of cake for Martin Sheen. With Ron O'Neal, Katharine Ross, Charles Durning, Soon Teck-Oh, Victor Mohica, Alvin Ing, George Strohsahl, and the crew of **U.S.S. Nimitz**.

Distributor: United Artists

Ratings: Adult-Ontario, N.B./Mature-B.C. (warning), Manitoba/Family (warning)-Alberta/General-Nova Scotia/All-Quebec.

The Hunter

Producer: Mort Engelberg **Director:** Buzz Kulik **Script:** Ted Leighton, Peter Hyams, from the book by Christopher Keane **Photography:** Fred J. Koenekamp **Editor:** Robert Wolfe **Production design:** Ron Hobbs **Music** Michel Legrand **Running time:** 97 minutes.

Ralph Thorson ("My friends call me Papa. You call me **Mister** Thorson") is one of the last of his kind. He hunts down bailjumping fugitives for bondsmen — in short, he is a bounty hunter. As Buzz Kulik's film **The Hunter** shows, it's a job full of unusual and dangerous risks, and Thorson, pushing fifty, is no chicken. But as portrayed by Steve McQueen, he is still game, a hardheaded, likeable fellow, ever after his main employer (Eli Wallach) to pay up on his commission, with a passion for opera and old toys. As long as **The Hunter** remains lighthearted, it is a slight but engaging story of a genuine character. but it runs into trouble when it turns serious, as Thorson's best friend on the police force (Richard Venture) kills himself, and a crazed ex-con speek freak (Tracey Walter) threatens him and his pregnant girlfriend (Kathryn Harrold). then the film changes from stunt-farce to action thriller, with McQueen gently ribbing his old daredevil image, and it doesn't quite work. With LaVar Burtun, Ben Johnson, Tom Rosales, Theodore Wilson, Bobby Bass, Ray Bickel, Karl Schuneman, Christopher Keane, Ralph Thorson.

Distributor: Paramount

Ratings: Adult-Ontario, N.B./Mature (warning)-Alta., Manitoba/Adult, not suitable for children-Alberta.

The Last Flight Of Noah's Ark

Producers: Ron Miller, Jan Williams **Directors:** Charles Jarrott **Script:** Steven Carabatsos, Sandy Glass, Arthur Bloom, from a story by Ernest K. Gann **Photography:** Charles F. Wheeler **Editor:** Gordon D. Brenner **Production design:** Preston Ames **Music:** Maurice Jarre **Running time:** 97 minutes.

On the run from his bookie's enforcers, crack pilot Noah Dugan (Elliott Gould) agrees, albeit reluctantly, to transport some farm animals to the South Pacific for lay missionary Bernadette Lafleur (Geneviève Bujold), a pretty but super-serious Québécoise. The craft they fly is an aged B-29. However, other surprises await Noah, as he finds some young stowaways among the beasts, Bobby (Ricky Schroder) and Julie (Tammy Lauren), two orphans reluctant to leave "their" animals, among which is a very large brahma bull called Brutus. And then, the rickety aircraft crashes, and the four, with the help of two Japanese sailors marooned since the war, turn the plane into a boat. **The Last Flight Of Noah's Ark** has some intimations of **The African Queen** in the feisty relationship between Gould and Bujold, in their first appearances in a Disney film. But Ricky Schroder, more lachrimose than in **The Champ**, ruins the atmosphere with his brattishness. Parents are unlikely to applaud Diskey for making a film that teaches the positive results that come from tantrums. With John Fujioka, Yuki Shimoda, Vincent Gardenia, Dana Elcar, John P. Ryan.

Distributor: Paramount

Ratings: General-B.C., Sask., Man., Ont., Maritimes/Family-Alberta/All-Quebec.

Classified Ads

To stimulate communication within the film community, insertions in the classified column will be run free of charge for individuals – subscribers of CineMag – wishing to place industry-related ads. For companies, organizations and non-subscribers, the classified rate is $0.50 a word.

Hard working and energetic person seeks job with film company. Have college degrees — B.A. English and B.F.A. Radio/Television/Film. Can relocate. Jim Cook, 319 Reed Street, Phila., PA. 19147, USA. (215) 467-2389. (44)

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Maison de production cherche secrétaire bilingue, non-fumeuse, demi-journée, pour réception, dactylo, assistance à la production; expérience cléricale. (514) 484-8213. (44)

prop maker 10 years, construction experience for theatre, TV film and effects. Howard Munford, 83 Ashburnham Rd., Toronto M6H 2K6. Tel. (416) 651-3851, Savage, or D. Toth at (416) 977-0292 or Write to: Box 1052, Postal Station Q, Toronto M4T 2P2.

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Independent Producer, looking for a young woman assistant. Excellent opportunity to break into the film business. Ability to type with some creative background required. Want interview, call Nick. (416) 924-1028 or (416) 924-1263.

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Top glider-acrobatic pilot seeks producer for making film. Write:

Montreal casting director looking for pictures and resumés of performers to establish country-wide talent bank. Professionals only. Arden Ryshpan, Les Films Prise Deux, 1210 Seymour Ave, no. 3, Montreal H3H 2A5.

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no. 401, CineMag, 834 Bloomfield Ave, Montreal H2V 4N3.

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Irish-Canadian screenplay paralleling the discrimination against Catholics in Ireland and the North American Indians. Anyone interested? (416) 275-7531.

1980 Celebrity Contact Book. A must for all filmmakers and casting directors. Send $16.50 to: Dept. CM, Nirvana Prod., 1439 Dundas St. East, Toronto M4M 1S7.

Singers and composers, your voice or music analyzed for success possibilities. Send cassette and $9.95 to Dept. CM, Nirvana Prod., 1439 Dundas St. East, Toronto M4M 1S7.

Script Library: Features, TV, Movies of the Week available for loan or exchange. Call (416) 368-1802.

Script trouble shooting. Dialogue, a specialty. Joseph A. Gaudet. 1050 Castlefield Ave. suite 512, Toronto, Ont.

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Canadian immigrant film technician receptive to offers. 15 years' production experience major international studios. First assistant director to Huston, Kubrick, Ross, Pierson, Edwards and others; writer/director of EMI-MGM feature "Dulcima" starring John Mills - winner Golden Venus, Best Foreign Film, Atlanta International Festival. Frank Nesbitt, 4523 1/2 Fulton Ave. North Hollywood, California 91423. (213 789 8810).

Wardrobe mistresses, time, budget; Shortage of costumes, your problem. Try us first. Clothes from 50's back. "By-the-Pound", 1219 Crescent, Montreal (514) 861-4015.

Firearm Rentals & Research, A. Barnes (416) 561-9604, 2783 King St. E. Hamilton.

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Production company with international credentials seeks scripts/treatments for short children's or juvenile films. Documentary subjects also considered. Destiny Films, P O Box 63 NDG, Montreal, Que, H4A 3P4.

Belfast and Toronto are the locations for an award winning screenplay. Political/romance. Anyone interested? 416-275-7531.

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Animators Needed: New company in Toronto requires 3 additional animators for Saturday morning series piece work. Experienced, earn $500 to $1,000 a week. Call Colin Baker or Alvaro Gaivoto (416) 361-1430.

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Competent Screenwriter, Grad trained, organized, acting/production b.g. Will travel. Need help? Ken Forrest, 100 E. 27th St., Hamilton, Ont. L8V 3G1.

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PRODUCTION GUIDE

by Del Mehes and Yves Gagnon

Features in Production

The following is a list of films in production (actually before the cameras) and in negotiation in Canada. Needless to say, the films which are still in the project stage are subject to changes. Films are listed by the name of the company which initiated the project, or with which the project is popularly associated. This is not necessarily the name of the production company. Where the two companies are different, the name of the production company, if known, is also given. In instances where a producer has asked us not to list a project, or to withhold certain credits due to ongoing negotiations, we have respected his request. Please telephone additions and up-dates information to:
CineMag (416) 366-0355 or (514) 272-5354.

Film credit abbreviations. d. director **asst. d.** assistant director **sc.** script **adapt.** adaptation **dial.** dialogue **ph.** photography **sp. ph. eff.** special photographic effects **ed.** editor **sup. ed.** supervising editor **sd.** sound **sd. ed.** sound editor **sd. rec.** sound recording **p. des.** production designer **art d.** art director **set dec.** set decorator **m.** music **cost.** costumes **l.p.** leading players **exec. p.** executive producer **p.** producer **assoc. p.** associate producer **line p.** line producer **p. sup.** production supervisor **p. man.** production manager **p.c.** production company **dist.** distributor. **An asterisk (*) following the film's title** indicates financial participation by the Canadian Film Development Corporation.

Cohen-Leebosh Productions
(416) 923-3995

Ticket To Heaven*

Began July 21 in Toronto, with the participation of the CFDC and Famous Players. **exec. p.** Ronald Cohen **p.** Vivienne Leebosh **asso p.** Alan Simmonds **asst. to p.** A. McLachlan **p. man.** S. Dundas **sec** Gaby Clery **p.designer** Suzanna Longmire **d.** Ralph Thomas **sc.** Ralph Thomas, Anne Cameron **ass.d.** Bill Corcoran, Bruce Mariarthy, Martha Hendrix **cont.** Sarah Grahame **art d.** Jille Scott **d.ph.** Richard Leiterman **cam. op.** John Holbrook **1st ass.** Tom Ryan **2nd ass.** Bruce Carwardine **boom** Glen Gauthier **ed.** Ron Wisman **cost.designer** Linda Kemp **ward.** Erla Glisserman **set dresser** David Jacquest **make-up** Valli Slutski **hair dressing** James Brown **gaffer** David Usher **key grip** Michael Kohne **props** John Berger **props ass.** John Rose **location man.** Phyllis Wilson **cast.** Clare Walker **extras cast.** Brian Glisserman **acct.** Lisa King. **l.p.** Nick Mancuso, Saul Rubineck, Meg Foster, Kim Cattrall, R. H. Thomson, Jennifer Dale Guy Boyd, Dixie Seatle, Paul Soles Stephen Markle, Harvey Atkin, Robert Joy, Claire Pimparé, Cindy Girling, Michael Zelnicker. **pub.** Patricia Johnson

Cooper-Rosenfeld
(416) 922-2251

Bells*

To begin on August 5 in Toronto with a $4 million budget. **p.c.** Coco Film Production I Inc. (416) 252-6352 **p.** Robert Cooper **co. p.** Brian Walker **asso. p.** Michael Hadley **exec. p.** Stanley Colbert **p. man.** Phil McPhedran **d.** Michael Anderson **p. des.** Seamus Flannery **sc.** John Kent Harrison, Michael Butler, Dennis Shyrack **a.d.** Steve Wright , Libby Bowden **dop** Reginald Morris **sp. eff** Bill Myatt **ward. des.** Lynne MacKay Warehouse **ed.** Martin Pepler **cast.** Walker-Bowen **l.p.** Richard Chamberlain, John Houseman, Sara Botsford, Robin Gammell, Gary Reineke **pub.** Prudence Emery

Dal Productions
(514) 731-7801

Happy Birthday To Me*

Began July 3, 1980 in Montreal **p.** John Dunning and André Link **line p.** Stewart Harding. Produced with Famous Players Ltd. **p. man.** Carole Legault **p.sec.** Carole Laflamme **d.** J. Lee Thompson **a.d.** Charles Braive **sc.** John Saxton, Timothy Bond, Peter Jobin **art d.** Earl Preston **cam.** Mike Lente **sd.** Richard Lightstone **boom** Jim Thomson **ward.** Huguette Gagnon **make-up** Jocelyne Bellemare **l.p.** Melissa Sue Anderson, Glen Ford **unit man.** Ginette Hardy **cast.** Dani Hausmann

Double Bill Films Inc.
(514) 937-4606

I Lost the Grounder in the Sun

A documentary on baseball. Shooting began July 27 in Montreal with a budget of $715,000 **p. and exec. p.** Bill Brownstein, Bill Reid **p. man.** William Walsh **sc.** Bill Brownstein **d.** Bill Reid **d.o.p.** Martin Duckworth **extra cam.** Guy Borremans **cam. assist.** Jean Roch Marcotte **sd.** Glenn Hodgins **music** Corky Laing **pub.** Patricia Johnson

Filmplan International Inc.
(514) 849-6051

Gas*

Principal photography began June 23 in Montreal with a $6 million budget. A Pierre David, Victor Solnicki, Peter S. Davis and William N Panzer Presentation. **executive producers** Pierre David, Victor Solnicki **p.** Claude Héroux **unit man.** Jean Savard **p.coor.** Danièle Rollerback **d.** Les Rose **a.d.** John Fretz **sc.** Richard Wolf, story by Susan Scranton, Richard Wolf **cont.** France Boudreau **art. d.** Carol Spier **d.o.p.** René Verzier **focus pull** Denis Gingras **loader** Jean-Jacques Gervais **sd.** Patrick Rousseau **ward.** Gaudeline Sauriol **make-up** Louise Rundall **gaf.** John Berrie **grip** François Dupéré **cast.** Ginette D'Amico **ed.** Patrick Dodd **l.p.** Susan Anspach, Howie Mandel, Sterling Hayden, Donald Sutherland, Helen Shaver, Peter Ackroyd, Sandee Currie, Keith Knight **pub** Paratel (514) 845-0111, David Novek and Asso. (514) 284-2113

ICC-Cine London
(514) 849-3563

The Plouffe Family/ Au pied de la pente douce

A five hour feature, began photography on Aug. 19 in Montreal with a $5 million budget. **p.c.** I.C.C.-Cine London (514) 849-3563. **exec. p.** Denis Héroux. **p.** Justine Héroux. **p. sup.** Micheline Garant **p. sec.** Jacky Fritz **p. assist.** Christiane Lacroix, Christian Bénard, Jean-Pierre Fritz, Pierre-Paul Rodrigue, Pierre Plante **sec. of p.** Carmella Guillemineau **sc.** Roger Lemelin **d.** Gilles Carle **a.d.** Pierre Magny, Marie Théberge, Michel Turcot **stagiaire** François Mercille **cont.** Marie Lahaie **unit man.** Pierre Laberge **art. d.** William McCrow **art d. asst.** François Lamontagne **d.o.p.** François Protat **asst. cam.** Robert Guertin, Michel Girard **elec.** Jacques Fortier **elec. asst.** Claude Fortier **sd.** Patrick Rousseau **boom** Thierry Hoffman **set dec.** Réal Ouellette **set dec. asst.** Daniel Larose **props.** Norman Simpson, assisted by Hélène Hébert **props. on set** Jacques Chamberland, assisted by Vincent Fournier **const. coord.** Melvern Prupas, Roméo Turcotte (man.) **carp.** Léo Miousse, Claude Bertrand, Jocelyn L'Heureux, Ernest Corsol, Honoré Doyon, Lactance Fillion, Roger Riendeau, Marcel Guérin, Daniel Perreault, Raymond St-Georges **ward.** Nicole Pelletier **asst. by** André Boily **dressers** Renée April, France Gilbert **make-up** Marie-Angèle Protat **stills** Attila Dory **research.** Michelle Pelletier **ed.** Yves Langlois **asst. by** Jean-Guy Montpetit, Jocelyn Genest **music** Stéphane Venne **l.p.** Émile Genest, Juliette Huot, Denise Filiatreault, Pierre Curzi, Serge Dupire, Gabriel Arcand, Gérard Poirier, Anne Létourneau, Paul Berval, Louise Laparé, J.-Léo Gagnon, Gilbert Comtois, Amulette Garneau, Daniel Pilon, Ghislain Tremblay, Robert Gravel, René-Daniel Dubois, Sylvie Lachance **compt.** Armand Soussan **acct.** Pierre Guèvremont, Carole Lagacé **pub.** David Novek Associates Inc. (514) 284-2113.

National Film Board of Canada
(514) 333-3333

Les beaux souvenirs

Shooting began June 17 on the Ile d'Orléans, Quebec with a budget of $1.2 million. **p.c.** NFB in coprod. with Lamy Spencer et cie. 12ex. **p.** J. Dansereau **p. sup.** F. Forest **p. man.** Denise Des-Lauriers **p. sec.** Nicole Hilaréguy **d.** Francis Mankiewicz **a.d.** Jacques Benoit, Nicole Chicoine **sc. and dial.** Réjean Ducharme **cont.** Marie Lahaye **art. d.** Norman Sarrazin **d.o.p.** Georges Dufaux **cam.** Daniel Jobin, Sylvian Brault **light** Maurice De Ernsted, Denis Baril, Gérald Proulx, **sd.** Claude Hazanavicius **gaff** Denis Dupont **cost.** Blanche Boileau **makeup** Diane Simard **access.** Jean-Baptiste Tard, Pierre Fournier assisted by Denis Hamel **ed.** André Corriveau **l.p.** Monique Spaziani, Julie Vincent, Paul Hébert, R. H. Thomson Michel Daigle, Claude Simard **pub.** Jean Glimn

Calypso St-Laurent

Shooting began July 1st in St. Lawrence Gulf and Seaway and on Newfoundland coast. Estimated budget: $800,000 to $1.2 million. **p.c.** NFB and La Fondation Cousteau in a 50-50 proportion **p.** Jacques Bobet **d.** Jacques Gagné **d.ph.** Guy Dufaux. Technicians will be chosen directly from the Cousteau team. 4 month shoot; estimated running time between 120 and 180 minutes.

La Passion de danser

A feature documentary which began shooting on March 1, 1980 in Quebec with a $230,000 budget. **p.** Jean Dansereau **exec. p.** Françoise Berd **d.** Diane Létourneau **ph.** Jean-Charles Tremblay **sd.** Richard Besse **ed.** Yves Dion, Huguette Laperrière

Celebration

A feature documentary which begun shooting on Dec. 7, 1979 in Montreal, Toronto, New York, Madison Wisconsin, Los Angeles and San Francisco. **p.** Dorothy Hénault **d.** Bonnie Sherr Klein **p. asst.** Andrée Delagrave Klein **research** Irene Angelico **ed.** Anne Henderson **asst. ed.** Micheline LeGuillou **ph.** Pierre Letarte, Susan Trow, Nesya Shapiro **asst. cam.** Simon Leblanc, Joan Hutton **sd.** Yves Gendron, Ingrid Cusiel, Jean-Guy Normandin **elec.** Maurice de Ernsted, Guy Rémillard **consult. perform.** Linda Lee Tracey **boom.** Esther Auger **exec. p.** Kathleen Shannon **unit admin.** Signe Johansson.

Conquete des coeurs et des esprits

A documentary/fiction feature, begun on Jan. 15 with a budget of $290,000 in Montreal and surrounding places **p.** Jean Dansereau **d.** Gilles Groulx **ph.** Alain Dostie **sd.** Richard Besse **ed.** Gilles Groulx, Annick de Bellefeuille **l.p.** Murielle Baretta, Danielle Forget, David Doane, Gail Desmarais, Jacques Brodeur, Françoise Matte-Tardif, Jacques Lareau, Richard Labbée, Christina Jones, Robert Peters, Jean-François Sénart, Yves St-Amant **mus.** Jacques Hétu

Nelvana Ltd.
(416) 863-0091

Drats

Animated feature in production since Feb. 1, 1980. **p.** Patrick L. Loubert, Michael Hirsh **d.** Clive A. Smith **p. man.** Rory King, Dale Cox **designer** Frank Nissen **d.o.p.** Lenora Hume **ed.** Scott LaBarge **sp. eff.** (EASE): Keith Ingham **tech. sup.** Dennis Brown **unit d.** Greg Duffell, Ken Stephenson

Projects in Negotiation

Amulet Pictures Ltd.
(416) 596-1411

Meanstreak

Shooting begins late fall 1980 in Toronto with $3 million budget. **p.** Bennett Fode **exec. p.** John F. Bassett **d.** Alan Eastman **sc.** Alan Eastman & Stu Werbin

Art Film Production
(416) 960-0875

Terror on the Lake

To begin in late 1980 in Toronto, on a $4.7 million budget **p.** Dan Barbanic **sc.** Bernie Williams **p. man.** Bernie Williams.

ASA Production Inc.
(514) 288-4011

Hit and Run*

To begin principal photography in Montreal on a $4 million budget. **p.** Joseph F. Beaubien, Nicole M. Boisvert **p. man.** Lyse Lafontaine **d.** Robin Spry **sc.** Robin Spry, Arthur Fuller based on the book by Tom Alderman

Association Coopérative de Productions Audio-Visuelles
(514) 849-1381

Baie James

Projected for 1981, one feature film and a dramatic television series of 6 episodes **p.c.** Les Productions La Grande **p.** Bernard Lalonde, René Guiessaz, Francine Saia **sc.** Louis Saia in consultation with Denys Arcand.

Astral Bellevue Pathé
(514) 748-6541

Rolling Stone

Pre-production scheduled for August and shooting will begin in September **p.** Harold Greenberg **exec. in charge of prod.** Don Carmody

Hard Feeling

p. Harold Greenberg **exec. in charge of prod.** Don Carmody

Beryl Fox
(416) 364-5176

By Design

To begin in Vancouver in the Fall 1980; a comedy about two people who run a boutique. **p.** Beryl Fox, Werner Aellen **d.** Claude Jutra.

Bloody Good Production
(514) 861-5278

Dracula Superstar

To begin in the Spring, 1981 in Montreal with a $3.5 million budget **p.** Peter Lebensold, Richard Lightstone, James Kaufman

B.M. Film Co. Inc.
(514) 844-1300

Nincompoops

Fall 1980 in Toronto with a budget of $3.6 million. **p.** Bruce Mallen **p.c.** Ossi Rawi **ass.p.** Carol Klein **cast.** Rita Toushingham **pub.** David Novek and Assoc. (514) 284-2113

Break Away

To be done in November 1980 **p.** Bruce Mallen **ass.p.** Carol Klein **exec.p.** Michael Gilbert.

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Projects in Negotiation

Burg Productions Ltd.
(416) 881-5443

Back Stretch
Toronto shoot next year on a budget of $1.6 million **p.** Tony Kramreither **sc.** Kevin Brodie **l.p.** Erik Estrada, George Kennedy, Jonathan Winters.

Merchand of Death
Shoot planned for early 1981 **p.** Tony Kramreither **sc.** William Davidson, John Craig

Barry Allen Prod.
(416) 598-3821

Pantyhose
In discussion-plans for Fall 80 shoot. **exec.p.** Barry Allen **p.** Janis Allen **d.** George Leskay.

Playboy of the Western World
In discussion. **exec.p.** Barry Allen, **sc.** Joshua Smith.

Cabbageroll Productions
(416) 461-7725

Alligator Shoes
To start shooting in August, 1980 in Toronto and Belleville **p.** John Phillips, Clay Borris **d.** Borris **asst. d.** Holly Dale **ph.** Phillips **sc.** Borris

Canamere Films Ltd.
(519) 453-0164

Death To The Donnellys
To begin in 1981 **exec.p.** Roger A. Leblanc **sc.** adapted by Maridon Miller.

Hide and Seek
To begin in the Spring of 1981. **exec.p.** Roger A. Leblanc.

Canamerica Films Corp.
(514) 288-0266

Three (working title)
Shooting begin in October 1980 in Montreal with an estimated budget of $3 million **p.c.** Canamerica Films Corp **p. and exec. p.** Christophe Harbonville, Nicholas Clermont **sc. d.** Djordje Milicevic

Cinak Ltée
(514) 248-3295

Le Sphinx
A feature film for children to be filmed in Quebec with an estimated budget of $200,000. **p.** Marguerite Duparc **d.** Claude Paquette **col.** 16mm.

Company C. Films Inc.
(514) 844-3475

Fathers, Daughters and other Endangered Species
To begin two week shoot in New York and then at Magder Studios in Toronto in October 1980 with a budget of $6 million. **p.** Carol Campbell.

Cooper-Rosenfeld
(416) 922-2251

Utilities*
Planned to start in October 1980 **p.c.** Robert Cooper Film Production Inc. **p.** Robert Cooper **co.p.** Rob Lockwood **assoc.p.** Michael Hadley **p.man.** John Danylkiw **d.** Daryl Duke.
p. sec. Marlee Novak **p. assist.** Jennifer Coyne **1st a.d.** Tony Lucibello **loc. man.** Barbara Kelly **p. account.** Hannilore Biesinger **sc. superv.** Penelope Hynam **sd. mixer** Bruce Cawardine **boom** Glen Gauthier **sd. assist.** Marc Chiasson **stills** Chin Sugino **prod. coord.** Judy Rubin **cast. dir. (L.A.)** Michael McLean **cast. dir. (Tor.)** Stuart Aikens **prod. design.** Bill Beeton **d.o.p.** Richard Leiterman **gaffer** Ray Bolle **best boy** Malcolm Kindel **make-up** Bill Morgan **hair** Paul LeBlanc **trans. coord.** Pat Brennan **trans. capt.** Nicky Sweetman **l.p.** Brooke Adams

Screwing of the Average Man

Little Picture with Big Ideas
A series of five feature films; all Canadian low budget.

The Resort

Flashpoint

MacTaggart's War

Live, Love, Laugh

Two Kinds of Terrible

Corporation Image M & M
(514) 878-1474

Cocksure
To begin in 1981 in Calgary with an estimated budget of $6 million **p.** René Malo, Ted Kotcheff **sc.** Mordecai Richler **l.p.** George Segal

Night Letter
Principal photography to begin in October in Georgia and Montreal. Estimated budget: $4 million. **p.** René Malo **d.** Jean-Claude Lord **sc.** Jean-Claude Lord, Jean Salvy, Jamie Brown, based on a story by Joseph Hayes **l.p.** Richard Gere

St-Urbain Horseman
d. Ted Kotcheff **sc.** Mordecai Richler.

Love is a Long Shot

Crawley Films
(613) 728-3513

The Strange One*
Special effects photography has begun. Location filming in Toronto, Ireland, Scotland on a budget of $4 million **p.c.** Crawley Films Production **p.** Budge Crawley **exec. p.** F. G. Townsend **assoc. novel** by Fred Bodworth "The **p.** (wildlife unit) William H. Carrick **sc.** Barry Lane, adapted from a novel by Fred Bosworth "The Strange One" **d.o.p.** Robert Ryan **ph.** Robert Ryan, Patrick Carey **sp.effects ph.** Patrick Carey, Robert Ryan.

Cypress Grove Films Ltd.
(416) 977-3320

If You Could See What I Hear
Shooting starts on Aug. 7 with one week in Nova Scotia and then to Toronto **exec. p.** Dale Falconer **p.d.** Eric Till **exec. p.** Gene Corman **co-p.** Stuart Gillard **art. d.** Gavin Mitchell **sc.** Stuart Gillard, based on a book by Tom Sullivan and Derek Gill **d.o.p.** Harry Makin **p. man.** Joyce King **cast** Kamick & Armstrong **ed.** Eric Wrate **l.p.** Mark Singer, Douglas Campbell, Sarah Torgov, Helen Burns, Jack Creley

Dal Productions (514) 731-7801

The Armoured Man*
A sci-fi action movie with a budget of $2 million, scheduled for Sept. 1980 in Montreal **p.** John Dunning and André Link **line p.** Stewart Harding **d.** Jean Lafleur **sc.** Edith Ray, David Preston. Produced with Famous Players Ltd.

A Comedy
Principal photography to begin in the Fall of 1980, in Montreal **p.** John Dunning, André Link **line p.** Bob Presner **d.** George Mihalka. Produced with Famous Players Ltd.

Entreprise de Développement Cinématographique
(514) 527-3433

Les tourtereaux
Principal photography to begin in October 1980, in Montreal. Estimated budget: $400,000. **p.c.** Edec Inc., Ciné-Groupe **exec.p.** Paul Beaupré **p.** Jean-Claude Germain, based on a play by Germain **adapt.** Jean-Claude Germain, with Harry Fishback **d.** Harry Fishbach **l.p.** Jean Leclerc, Nicole Leblanc.

Filial Productions Inc.
(416) 535-2867

Paul Horn
A feature length documentary to begin filming Oct./Nov. 80 in England, Egypt, India, China, Los Angeles and Victoria, B.C. December release **p.** Alan Lane, Phil Desjardins **d.** Phil Desjardins **ph.** Vic Sarin **sd.** Brian Avery **mus.** Paul Horn and others **pub.** Stephen Chesely and Assoc. 922-2442. Budget: $400,000.

Film Consortium of Canada
(416) 923-3234

Martin's Day
Planned to begin shooting Fall **exec.p.** William Marshall and Hank Van der Kolk **p.** Alexander Macdonald **assoc. p.** S. Miller-Hayward **sc.** Allan Scott, Chris Bryant **d.** Allan Scott and Chris Bryant **p. design.** Ruben Freed **a. d.** Ken Goch

Heaven on Earth*
Formerly "Odyssey Of The Children" and "A Long Way from Home" the film begins Aug. 7 in Toronto **p.c.** Film Consortium of Canada in association with CBC **p.** Bill Marshall, John F. Bassett **d.** peter Pearson **sc.** Margaret Atwood.

Les Films Nouvelle France
(514) 288-1888

Histoires d'amour de l'histoire de France
Series of 13 one-hour programmes for TV. Shooting will begin in November 1980 to Spring 1981 in Montreal, with a budget of $4.4 million (SDICC participation). **p.c.** les films de la Nouvelle-France **p.** Yves Hébert **exec.p.** Maxine Samuel

Film Five Inc.
(416) 595-0015

The Birds of Prey*
To begin shooting in 1980 **p.,d.** Daryl Duke **sc.** Clive Exton **ph.** Billy Williams **p.design** Trevor Williams **pub.** Ramsay (416) 960-5433.

Filmplan International Inc.
(514) 849-6051

Diplomatic Immunity
Principal photography to begin summer 1981. Estimated budget $6.5 million **p.** Claude Héroux **exec.p.** Pierre David, Victor Solnicki **d.** Harvey Hart **sc.** Lenny Wise, Victor Solnicki, Fiona Lewis, Zalman King, Lynn Gailer **pub.** Paratel (514) 845-0111 and David Novek and Assoc. (514) 284-2113

The Fright
Principal photography to begin Aug. 26, in Montreal. Estimated budget: $4.5 million **p.** Claude Héroux **exec.p.** Pierre David, Victor Solnicki **d.** Jean-Claude Lord **a.d.** Julian Marks **set dec.** François Séguin **asst. set dec.** Jean Gauthier **d.o.p.** Torben Johnke **camera** Bert Tougas, Glen McPherson **sd.** Don Cohen **boom** Gabor Vadnay **elec.** Don Caulfield **ward.** Delphine White, **asst.** by Ginette Magny-Aird **make-up** Inga Klaudi **make-up sp. eff.** Stephane Dupuis **grip** Jacob Rolling **l.p.** Lee Grant, Linda Purl, William Shatner, Michael Ironside **pub.** Denise Denovi

Fullmoon
Shooting to begin Oct. 13 in Montreal with a $6 million budget **p.** Claude Héroux **exec. p.** Pierre Dayid, Victor Solnicki

The Queen
p.c. A Canadian/France co-production in association with Raluca Nathan and Ralux Films **p.** Claude Héroux **sc.** jean-Pierre Jaubert.

Frankenstein
To begin in 1981 **p.** Claude Héroux **exec.p.** Victor Solnicki, Pierre David **sc.d.** David Cronenberg.

Models
p. Claude Héroux **exec.p.** Pierre David, Victor Solnicki **sc.** Charles Dennis.

For Those I Loved
A Canada/France co-production based on the book by Martin Gray **p.** André Djaoui (Producteurs Associés), Gilbert Goldschmidt (Madeleine Films), Pierre David, Victor Solnicki, Claude Héroux (Filmplan International).

Les Films François Brault Inc.
(514) 465-4920

Louis Cyr*
Principal photography to begin in the Spring 1981 in St-Jean de Matha, St-Jean de Napierville, Quebec City **p.,d.** François Bault **sc.** Victor Lévy-Beaulieu.

Finefilm Productions Inc.
(416)368-6175

Mother Lode
Scheduled for a late summer shoot in British Columbia on a $5 million budget **p.** Daniel Fine **assoc.p.** Tony Thatcher **sc.** Fraser Heston **l.p.** Charlton Heston.

Black Rice
Planned for 1981 on location in Hong Kong with a $7 million budget **sc.** Raynold Gideon, Bruce A. Evans.

Reaching

Small Potatoes
sc. John Palmer and Claude Jutra **l.p.** Maury Chaykin, Saul Rubinek.

Fraser Films
(403) 428-6690

Four's a Crowd*
(formerly titled "Back to Beulah") **p.c.** Beulah Films Ltd. **exec.p.,p.** Fil Fraser **assoc.p.** Deanne Judson **d.** Eric Till **sc.** W.O. Mitchell from his play "Back to Beulah."

Harry Alan Towers
(416) 923-3581

SS-GB
A Canadian-British co-production to be filmed in Toronto and London, G.B. Canadian budget: $10 million **p.** Harry Benn (G.B.) **exec. p.** Harry Alan Towers **d.** Peter Carter **sc.** Gerald Wilson **adapt.** of Len Deighton's best-seller **l.p.** James Mason, Ralph Richardson, Douglas Campbell, Kate Nelligan, Gordon Pinsent, Rod Steiger **pub.** Stephen Chesley or Clifton Rothman, Stephen Chesley Associates (416) 922-2442.

Southern Cross
A Canadian-Italian co-production planned for summer shoot on a $3 million budget. **p.** Harry Alan Towers **d.** Enzo Castellari **sc.** Martin Walger, Peter Welbeck **ed.** Stan Cole **ph.** Alejandro Ulloa **art.d.** Jerry Holmes **l.p.** Sandra Anders, Franco Nero, Glenn Ford, John Ireland, Jacki Chong **pub.** Stephen Chesley and Assoc. (416) 922-2442.

Projects in Negotiation

Hazelton Motion Pictures
(416) 961-3212

Kelley!

A period comedy to begin shooting in early 1981 p. David Eustace, Nancy Stewart.

Heavy Metal Animation Co. Inc.
(514) 842-2517

Heavy Metal

Photography will begin in Aug. in Montreal, Ottawa and London, England on this animated feature made up of 10 short stories taken from Heavy Metal magazine. Budget $7.3 million p. Ivan Reitman exec. p. Len Mogel asso. p, p. man. Peter Lebensold p. sup. Christine Larocque art. d. Michael Gross sc. dial, adapt. Len Blum, Daniel Goldberg d. Gerry Potterton ed. Janice Brown aud. ed. Peter Thillaye aud. mix Austin and Joe Grimaldi mus. Elmer Bernstein, Bob Ezrin voices August Schellenberg, John Stocker, Joseph Golland

Hoggar Films
(514) 733-9006

Lointains rivages

Photography to begin in 1981 in France, Spain and North Africa with a $1.5 million budget. p. Kamel Rahmouni sc. Djamel Benysekhlef from his own novel "A cause du parfum des oranges"

L'Image Motion Picture Prod.
(416) 363-2469

Dragon Tracks

Principal photography to begin Aug. 18 in Agawa Canyon. Action adventure dealing with the martial arts. p. Ron Moore sc. Dick Oleksiak and Peter Lauterman based on original story by Ron Moore l.p. Michael McNamara and Mark McNamara.

Independent Pictures
(416) 363-0222

At Large

To begin shooting late 1980. p.c. Independent Pictures in association with Brom Films. p. Peter O'Brian.

Intercom Films
(416) 366-7773

Luke's Summer

Principal photography to begin in 1980 in the Belleville, Ont. area. Estimated budget: $4 million. p. Gil Taylor exec.p. H.A. Towers d. Bill Davis sc. Bill Davis, Mimi Davis, Lawrence Holden.

Interimage Inc.
(514) 849-7067

Les fils de la liberté

A series of 6 one-hour programs for TV on a budget of $3 million. p.c. Interimage Inc., Radio-Québec, Antenne 2 (France) exec. p. Jean Lebel, Nicole Godin p. sup. Guy Jousemet, assisted by Lorraine Richard p. man. Mario Nadeau asst. by Michel Veillette p. sec. Micheline Cadieux apprentices Anne Laflèche, Louis-Philippe Rochon sc. Louis Caron d. Claude Boissol a.d. Ginette Breton, René Chénier cont. Ginette Senécal art d. Jocelyn Joli, asst. by Raymond Dupuis d.o.p. Roger Moride cam. Jean-Charles Tremblay a. cam. Pierre Duceppe, Larry Lynn sd. Henri Blondeau boom Norman Mercier props. Ronald Fauteux, asst. by Alain Singher, Patrice Bengle light. Jean-Paul Houle asst. Yvan Bénard ward. Michèle Hamel asst. by Monique Prud'homme make-up Brigitte McCaghry asst. Micheline Gaudet hair-dresser Bob Pritchirtt music Claude Léveillé l.p. Charles Biname, Sophie Faucher, Jacques Galipeau, Charlotte Boisjoli, Jean-Jacques Blanchet, Germain Houde, Françoise Faucher, Claude Gai, Jean-Pierre Masson, Philippe Leaudenbach, Eleonor Hirt, Gaston Lepage, Aubert Palascio, Denise Morelle, Claude Léveillé, Jocelyn Bérubé, Reynald Bouchard, Léo Rivest, Lionel Villeneuve, Michel Forget, Eve Gagnier, Patricia Nolin, Manda Parent, Louise Rinfret, Marc Béland, J.-Léo Gagnon, Paul Savoie cast. Lorraine Richard pub. bureau de Francine Chaloux (514) 487-6547.

International Cinema Corporation
(514) 284-9354

Bethune—The Long March

To begin in 1981 in China, Canada and Spain with a budget of $20 million p.c. I.C.C. p. John Kemeny, Denis Héroux d. Ted Kotcheff sc. Ted Allan.

Kuper Prod.
(416) 961-6609

Child of the Holocaust

p. Jack Kuper sc. Jack Kuper, from the book by Jack Kuper.

L.N. Film Ltd.
(514) 487-5179

Frankencar

An action film to be shot on location on the various Canadian raceways in early 1981. Estimated budget: about $2 million. Some photography to be done in California p. Didier Farré d. Paul Bartel.

Lewis-Allen Productions
(212) 221-2400

Never Cry Wolf

This movie version of Farley Mowat's Never Cry Wolf is scheduled for photography in the Yukon, the Northwest Territories and Vancouver p. Lewis Allen and Joseph Strick p.man. Marilyn Stonehouse d. Trevor Williams assoc.p. Walker Stuart.

Manitou Productions Ltd.
(416) 924-2186

Go Boy

exec.p. Ralph Ellis p. William Davidson sc. Martin Lager based on the novel by Roger Caron.

Marquis Films
(416) 922-2481

Sweet Justice

Scheduled to begin in 1980: A Canadian/U.K. co-production exec.p. Richard Norton (Toronto) p. Malcolm Heyworth (London), Robert Perks (L.A.) d. Richard Marquand sc. based on the novel "Declaration of Independence" by W.A. Canaway l.p. Brooke Snields pub. Chesley (416) 922-2481.

The Yermakov Transfer

A Canada/U.K. co-production slated for the Fall 1981 on a $6.6 million budget p. Antony Rufus Isaacs, John Trent.

Mark Film Productions
(416) 968-3000

Incubus

To start pre-production this April. Shooting planned for early Summer, in Toronto exec.p. Stephen Friedman p. Mark Boyman sc. Sandor Stern.

Mediavision Inc.
(416) 762-8107

The Matarese Circle

To begin shooting Summer of 1980 p. Bob Clark and Mark Frostad d. Bob Clark sc. Darryl Ponicsan from a novel by Robert Ludlum pub. Stephen Chesley Assoc.

Mega-Media Communications
(416) 368-2001

The Man Who Cried... "Alien!"

p. Stephen Zoller and Tibor Takacs.

Mercury Pictures Inc.
(604) 684-5341

The Grey Fox

p.c. Mercury Pictures Inc. p. Peter O'Brian d. Phillip Borsos sc. Tom Drake story credit Phillip Borsos, Barry Healey, Christian Bruyère art d. Keith Pepper.

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Projects In Negotiation

Mr. and Ms. Film Inc.
(416) 366-6006

Mr. and Ms.

Scheduled for early Fall 1980 **p.** Don Haldane **d.sc.** Don Owen **assoc.p.** Wayne Moore.

National Film Board of Canada
(514) 333-3333

Coop

A feature documentary, development budget $80,000 **p.** Jean Dansereau **d.** Maurice Bulbulian

Le congrès

A fictional feature, development budget $70,000 **p.** Jacques Vallée **d.** Anne-Claire Poirier **sc.** Marthe Blackburn

L'épopée blanche

A fictional feature, development budget $40,000 **p.** Jean Dansereau **d.** Marcel Carrière **sc.** Victor Levy-Beaulieu

Esther Brandeau, la juive

A feature combining fiction and documentary, development budget $60,000 **p.** Jean Dansereau **d.** Jacques Bensimon

L'état de passage

A feature combining fiction and documentary, to begin photography on Aug. 12 in Paris on a $710,000 budget **p.c.** NFB (Montreal)/ Laura Productions (Paris) **p.** Jacques Bobet **d.** Jacques Leduc, Gérard Guérin

L'homme experimenté

A feature documentary with fiction, development budget $40,000 **p.** Jacques Vallée **d.** Roger Frappier

Madeleine Parent

A feature documentary with a development budget of $70,000 **p.** Jean Dansereau **d.** Annick De Bellefeuille

Nielsen-Ferns
(416) 361-0306

Pélagie-La-Charrette

A feature theatrical release, plus a mini series for T. V. based on Antonine Maillet's novel. Principal photography to begin in March 1981 in Toronto, Louisiana and New Brunswick. **exec. p.** Richard Nielsen **d.** René Bonnière **sc.** Antonine Maillet

The Tin Flute

A five, one-hour series for TV, scheduled for a Spring 1981 shoot with aid from the CFDC and the Institut Québécois du Cinéma p.c. Nielsen-Ferns in association with Rose Films and Lamy-Spencer **exec. p.** Marie Josée Raymond, Pierre Lamy, Pat Ferns **d.** Claude Fournier **sc.** B.A. Cameron

Grey Owl

Two 90 minute specials for TV **p.c.** Nielsen-Ferns in association with Yorkshire Television **exec. p** Richard Nielsen and Pat Ferns **sc** Alan Plater

The Romance Movies

Three features for TV in co-production with Harlequin Books

The Wars

A 120 min. film made for TV **sc.** Timothy Findley, based on his novel "The Wars."

Nimkeeg Films
(416) 368-5455

Blondie

Plans to shoot concert at the Paladium in London, England and to continue shooting early Spring 1980 in Toronto, Paris, N.Y. **p.** John McDonald **d.** Lek Kowalski.

North American Pictures Ltd.
(204) 943-1697

Countdown To Terror

To begin shooting August, 1980, projected budget: $1 million. **p.** Lloyd Simandl **d.** Donald Schain

Paragon Motion Pictures
(416) 961-0994

Passage

Shooting begins Sept. 2 in Ottawa for 3 weeks, then to Toronto for 5' weeks, with a $5.3 million budget. **p.** Jon Slan **co.p.** Michael Burns **d.** Richard Pearce **d.o.p.** Michel Brault **l.p.** Donald Sutherland

Hearts

p. Jon Slan

Riding the Diving Horse

p. Jon Slan

Persephone Productions Ltd.
(416) 368-6175

100 Horse

Principal photography to begin in September 1980. Estimated budget: $5 million. **p.** Gail Thomson **sc.** Mark Rosen **pub.** The Network — Roger Stewart (416) 368-6175.

Phoenix-Maze Prod. Inc.
(416) 336-7677

Murder on Pier 7

To begin sometime in 1980 in Vancouver and Toronto, formerly titled "The Wooden Elephant" **exec.p.** John Board **d.** Alan Gibson **p.designer** Chris Adeny **p. man.** Hugh Harlow **sc.** Robert Carney **art.d.** Perri Gorrara **casting** Karn Hazzard **world sales** Sam Jephcott **pub.** Stephen Chesley Assoc.

Les Productions de la Chouette
(514) 288-5719

X Loves Maleine

To shoot in Montreal this September with a $325,000 budget. **exec.p.** Claude Degagné (Ballon Blanc) **sc.** collective effort **d.** Marc Voizard **ph.** Georges Archambault.

Les Production Karim
(514) 842-1424

Disco Murder

Pricipal photography to begin in Montreal, in September 1980. Estimated budget: $3.4 million. To be produced with a technical crew from Onyx Films **exec.p., p.** Jean Zaloum **d.** Roger Cardinal **sc.** Pat MacDougall **d.ph.** René Verzier.

les Productions Le Loup Blanc
(418) 653-6721

Signe particulier: rêveur

Principal photography to begin in the Fall of 1980 in Quebec City. Estimated budget: $300,000 **p. sup.** Geoffroi de Bontemps **d.** Yves Simoneau **sc.** Pierre Powers, Jean-Pierre Matte, Yves Simoneau **adapt.** of a text by Pierre Powers **art.d.** Michel-André Thibault **p.** Yves Simoneau.

Les Productions Prisma
(514) 866-3568

On n'est pas des anges

A documentary feature to be shot in Montreal at the end of 1980 with an estimated budget of $150,000. **p.** Claude Godbout, Marcia Couëlle **d.** Guy Simoneau, Suzanna Guay

Les Productions S.E.P.T. Inc.
(514) 270-1496

La vie en forêt

Série de 13 demi-heures en 16mm pour la télévision; documentaire sur la forêt pour la jeunesse dont le pilote devra être tourné à la mi-octobre au coût de $36,000. Budget prévu pour la série: $390,000 **p. and d.** André A. Bélanger **sc.** Louise Pelletier **animateur de la série** Léon Arsenault **pub. rel.** Sheila Burke

Les Productions Vent d'Est
(514) 277-8929

Turlutte des années dures

Shooting scheduled for Fall, 1980 throughout the province of Quebec, on a $250,000 budget **p.** Francis Van Den Heuvel **p. sup.** Lucille Veilleux **d., sc.** Richard Boutet, Pascal Gélinas **ph.** Robert Van Herweghen, 16mm color

Les Productions Vidéofilms
(514) 844-8611

Une journée en taxi

Principal photography to begin in Montreal in Fall 1980, Estimated budget: $1.2 million **p.** Robert Ménard **assoc.p.** Marcel Pothier **sc.** Roger Fournier **cont.** Thérèse Bérubé **art d.** Vianney Gauthier **set dec.** Vianney Gauthier **d.ph.** Pierre Mignault **light.** Jacques Paquette **ed.** Marcel Pothier **ward.** Louise Jobin **make up** Micheline Foisy **l.p.** Jean Yanne, Gilles Renaud **d.**Robert Ménard **color,** 35mm, 90 min. **pub.** Mireille Gagnon.

Quadrant
(416) 964-6661
(416) 961-8705

How the West Was Shrunk

To begin shooting in 1980 **p.c.** The Purple Heart Film Corp. **exec.p.** David Perlmutter **d.** David Steinberg **sc.** Bob Kaufman **p.man.** Joyce Kozy King.

«Love»

Principal photography to begin in October, 1980. Estimated budget: $2 million. **exec.p.** David Perlmutter **p.** Renée Perlmutter **l.p.** Joni Mitchell, Liv Ullman, Antonia Fraser, Edna O'Brien, Penelope Gillat, Gael Green, Mal Zetterling, Nancy Dowd, **p. man** Bill Zborowski, **p. tel:** (416) 960-8447

100 Proof

To begin in the Spring, 1981 and made in association with Michael Gilbert of Los Angeles **p.c.** Velvet Film Production Limited **sc.** based on an original story by Joseph Adelman.

Cynthia's House

A joint venture with Jérome Simon. **p.c.** Velvet Film Production **sc.** Barrie Hale.

Rafal Productions Inc.
(514) 932-0396

Hot to Trot

Scheduled for Fall 1980 or Spring 1981. Budget $4 million **p.** Rafal Zielinski **d.** Rafal Zielinski **sc.** Edith Rey, from a story by Rey and Zielinski.

Raymond Daoust
(514) 526-6621

Guilty of Being Innocent

Principal photography to begin in the Summer 1981, in Gaspé. **p.** Raymond Daoust.

Ronald I. Cohen Productions
(514) 935-8262

The Last Desperado

To be filmed in Vancouver in the Fall. A Syd and Marty Krofft presentation. **p.** Al Simmonds

R.J. Langevin
(418) 681-6125

St-Louis Square

Shooting set for October 1980 in Montreal and Quebec City on a $5.9 million budget. **p.** Robert Langevin **d.** John Trent **sc.** Arnie Gelbart **l.p.** Nick Nancuso.

RSL Films Ltd.
(514) 844-3091

Writer's Block

Principal photography to begin late 1980 or early 1981 **p.** Robert Lantos **exec. p.** Stephen J. Roth **sc.** Mark Kudlow, Lawrence Kaplen **pub.** Lana Iny — RSL Films and David Novek & Associates

Lingerie

p. Robert Lantos, Stephen J. Roth **sc.** Leila Basen

Scorpio Film Productions
(416) 967-9191

Moon in Scorpio

August shoot in Cornwall, England, for 6 weeks on a Canada/ U.K. co-production. **p.** Bill Lynn **d.** Silvio Narizzano **l.p.** Michael Sarrazin, Christopher Lee, Trevor Howard, Kate Nelligan.

Seagull Productions
(514) 933-4365

Memoirs of Montpasse

To begin in Montreal in Fall with a $4 million budget. **p.c.** A Persephone-Seagull Production **exec.p.** James Shavick **p.** Larry Hertzog **sc.** Jack Paris, Steve Manners **pub.** The Network (416) 368-6175.

Child's Play

To begin in Montreal in August 1980 on a $2 million budget. **p.c.** A Seagull Production **exec.p.** James Shavick **p.** Larry Hertzog **pub.** The Network.

California Chablis

To begin in 1981 in Vancouver with a $3.5 million budget. **p.** James Shavick **sc.** Steven Manners.

Sefel Pictures International Ltd.
(416) 964-7900

The Last Time Around

Principal photography to begin in 1981 **exec. p.** Joseph Sefel **sc.** Jim Henshaw

Hungarian Roulette

Principal photography to begin in Toronto and France in 1981 **exec. p.** Joseph Sefel

Ghost Fox

Scheduled in 1981 **exec. p.** Joseph Sefel **sc.** James Huston **d.** Mendeluk

Selkirk Films Inc.
(416) 967-5550

Goodbye California

A Canada/U.K. co-production scheduled for next spring **p.** Peter Snell **d.** Don Sharp **sc.** Sharp, Alan Scott, Chris Bryant.

Silverscreen International
(416) 922-2442

The Burning Book

Principal phtography to begin in 1980 with a $7,750,000 budget. **exec.p.** Robert S. Leckie **p.** Roy Krost **d.** Paul Almond **sc.** Ric Hardman **l.p.** Richard Harris, David Warner, Christopher Plummer **pub.** Stephen Chesley.

Stratford Festival Canada
(519) 271-4040

The Importance of Being Earnest

Scheduled to begin shooting in June 1981. **m.** Louis Applebaum **art.d.** Robin Phillips **l.p.** Richard Curnock, Barry MacGregor, Nicolas Pennell, William Hutt, Domini Blythe, Marti Maraden, Amelia Hall, Eric Donkin, and William Needles.

Thomas Ben International
(403) 463-5207

Gang of Eleven

A low budget film to begin shooting before the end of the year, in Alberta. **p.sc.** Isaac Thomas **pub.** Len Stahl (403) 423-4692

King Cobra

To be filmed in Canada, India and Scandinavia next year. **p.c.**Adamstahl Associates Limited **sc.** Isaac Thomas **d.** Nelu Ghiran **ph.** B. J. Haba

Trimedia
(403) 264-4460

Athabasca

To begin sometime late 1980 in Edmonton with a budget of $2.4 million. **p.c.** Trimedia Studio/ Great Bear Film Ltd. **exec.p.** David Dortot **p.** Alec MacDonald **sc.** David Dortot.

U.F.O. Holdings
(514) 670-1060

Double Barrel

To begin in Vancouver in Nov. with budget of $1.9 million. **exec.p.** Sam Gabamonte and Leonard Trager **p.** Claude Castravelli **sc.** Gerry Younkins.

1837 Revisited In TV Series

MONTREAL — The French TV network Antenne 2 is making an "important financial contribution" as Montreal-based Interimage gears up to co-produce six one hour programs, entitled **Les fils de la liberté.**

Producers Jean Lebel and Nicole Godin report that the series, which will be shot in 65 days, starting Aug. 6 (the winter scenes were completed last winter), will cost $3.2 million; it is also fielding a French director, Claude Boissol, and a few actors. Otherwise, the crew, actors and actresses are all Québécois.

The series covers the period of five years leading up to the Revolt of 1837 in Quebec. Charles Biname and Sophie Faucher hold the leading roles.

The original idea for the series was Interimages'. The French producer Claude Barma became interested and, as director of drama at Antenne 2, got the network involved. From Quebec, the Institut québécois du cinéma and Radio-Québec joined with the CFDC to complete the financial package.

Lebel had visited MIP-TV for the last four years, surveying world-wide production and finding out what buyers were interested in. The series is the outcome of those contacts. It is one of the largest undertakings produced yet, in French, in Quebec.

Louis Caron, prize-winning author, wrote the screenplay and dialogues. Jocelyn Joly has reconstructed a period village near Rawdon, Quebec, and Robert-Lionel Séguin will serve the production as a consultant on historical matters.

Rounding out the cast are Jacques Galipeau, Charlotte Boisjoli, Jean-Jacques Blanchet and Germain Houde. Over 350 extras will be used, and many other important Quebecois actors will play secondary roles.

Going Crazy Finding Room

TORONTO — Twentieth Century-Fox is going crazy trying to find playing dates for **Middle-Age Crazy.**

The film, produced by Robert Cooper and Ron Cohen, has already opened in Miami, Atlanta and other southern keys, Aug. 1. "But we're behind in our summer release," Twentieth Century GM Wayne Case says, "and although we've got the film and are ready to go with it, there's just no place to put it... I'd have to say it'll be opening in Toronto Sept. 19."

Case says there is a chance the film will open in some places out west in mid-August.

"We could move it into Calgary, Winnipeg or Edmonton Aug. 15. There might be openings, but it gets complicated," moans Case.

"We really will have to depend on what kind of theatre opens up before we commit ourselves to releasing **Middle-Age Crazy.**"

Case explains by saying that **My Bodyguards** (directed by Tony Bill and starring Canadian Chris Makepeace) is also ready to go and he would like to open with whichever film the available theatres are suited for.

"If it's a small theatre, I'd rather go with **My Bodyguard.** I think it's the kind of film that'll play longer and will build on word of mouth.

"**Midde-Age Crazy** is something else, a more mass appeal, blue collar film. I'd rather put it into a big theatre," Case says.

"But who knows these days," Case says. "It's so hard to predict what to do. If someone would have told me **Honeysuckle Rose** was going to turn out to be the turkey it has and **Final Countdown** was going to be a smash, I would have said they're crazy."

Pinball Starts Rolling In Quebec

TORONTO — **Pinball Summer** will have its "eastern premiere" in Montreal, September 19.

The $750,000 Criterion production, which was made in Montreal by rookie director George Mihalka without CFDC help, premiered in Edmonton, July 11.

"It did very well in Edmonton," reports a spokesman for the distributor. "We had it in a drive-in and theatre... It's the kind of film that does well out west." The spokesman would not divulge any box office figures.

Called "an action-packed comedy about the zany summer vacation adventures of small-town high-school seniors," by **Pinball Summer**'s publicity, the Montreal premiere of the film will be tied into the organization of a professional pinball association in the city.

"The Professional Pinball Players Association is holding a press conference September 9 to announce plans to go world wide. We hope to pick-upon interest on that press conference. And the group will be running other press conferences throughout Canada and in conjunction with the release of the film," the spokesman reports.

No one connected with the film has any idea, however, when the Danton distributed film will be released throughout the rest of Canada.

"We acquired the film in June so it was difficult at that time to find dates for the summer. We were very lucky to get Edmonton in July. Toronto is incredibly tight right now. We'll just have to run with it when dates become available," the spokesman says.

Fruet To Go

TORONTO — **Tony Baloney**, a W.J.M. production to be directed by William Fruet, will start shooting in Toronto, August 24, according to film publicist, Mary Young.

Fruet calls the low budget film, scheduled for a six-week shoot, "an Italian comedy."

Young says, because there are still a few production details to be worked out, "nothing else can be said at this time."

Tony Baloney was scheduled to begin shooting May 18, but filming was delayed, reportedly, because of insufficient production money.

The film will go with an Association of Canadian Film Craft People (ACFC) production crew.

Projects In Negotiations

(cont. from p. 17)

Antoine et ses anges

Formerly entitled "Touche pas ça brule", the film should start Aug 22 with a $650,000 budget. **p.d.** Claude Castravelli

W.J.M. Productions
(416) 968-1682

Tony Baloney

To begin shooting in Toronto. (An Italian comedy). **p.c.** W.J.M. Productions **exec.p.** Jeoffry Kirsh, Mitchele Gold **p.** Pat Doyle, William Fruet **p.man.** Pat Doyle **p.sec.** Mary Young **d.** William Fruet **sc.** Ida Nelson **l.p.** Brian George **art.d.** Bruno Rubeo

Patterson-Kroonenberg-Raibourn
(514) 288-1638

Heartaches

To shoot in Montreal and Toronto, Fall 1980 with a budget of $4 to $5 million. **p.** David Patterson, Pieter Krooneberg, Jerry Raibourn **d.** Don Shebib **sc.** Terence Heffernan, Don Shebib.

Paradise Club

To shoot late 1980 or early 1981 with a budget of $5.5 million **p.** David Patterson, Pieter Kroonenburg, Jerry Raibourn **d.** Just Jaeckin

The Edge

To begin late 1980 or early 1981 with a budget of $5 million. **p.** David Patterson, Pieter Kroonenburg, Jerry Raibourn **sc.** Doug Bowie.

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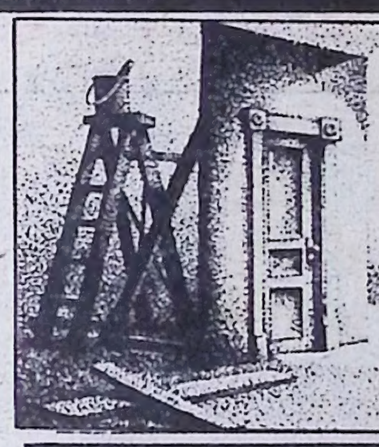

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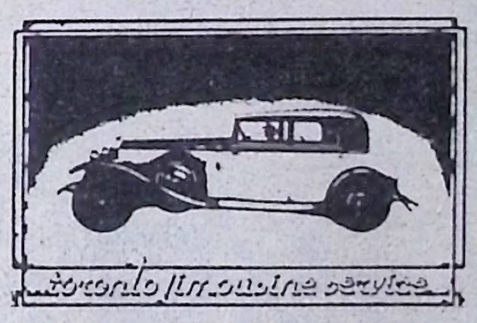

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BOX OFFICE GROSSES

Title	Origin	Distributor	Places	Period	Weeks	Gross
Airplane	USA	Paramount	Canada	June 27 – Aug. 7	6	$2,100,000
Albator	JAP	Action Films	Mtl.	Aug. 8 – Aug. 10	3 days	$24,500
Being There	USA	United Artists	Canada	Feb. 8 – Aug. 7	26	$2,850,000
The Big Red One	USA	United Artists	Canada	July 18 – Aug. 7	3	$260,000
The Black Stallion	USA	United Artists	Canada	Mar. 14 – Aug. 7	21	$2,000,000
Blue Lagoon	USA	Columbia	Mtl.	July 18 – Aug. 7	3	$115,000
The Blues Brother	USA	Universal	Mtl.	June 27 – Aug. 7	6	$73,400
Brubaker	USA	20th Cent.-Fox	Canada	June 20 – Aug. 7	7	$1,800,000
Caddyshack	USA	Warner Bros.	Canada	July 25 – Aug. 8	2	$833,000
Le cavalier électrique	USA	Columbia	Mtl.	July 25 – Aug. 7	2	$83,300
Cul et chemise	ITA	Télémonde	Mtl.	June 20 – July 24	5	$296,400
Désespoir	GER	Cinépix	Mtl.	July 18 – Aug. 7	3	$18,500
Dressed to Kill	USA	Ambassador	Canada	July 25 – Aug. 7	2	$400,000
L'Empire contre-attaque	USA	20th Cent.-Fox	Canada	Aug. 8 – Aug. 12	5 days	$175,000
Et la tendresse... bordel!	FRA	Action Film	Mtl.	Apr. 25 – Aug. 7	15	$225,550
Final Countdown	USA	United Artist	Canada	Aug. 1 – Aug. 8	1	$400,000
Goldorak	JAP	Action Film	Mtl.		1 day	$7,775
Honeysuckle Rose	USA	Warner Bros.	Canada	July 18 – Aug. 7	3	$500,000
The Hunter	USA	Paramount	Canada	Aug. 1 – Aug. 8	1	$300,000
L'Impitoyable (Force Of One)	USA	Vivafilm	Mtl.	Aug. 1 – Aug. 7	1	$49,600
Kramer vs. Kramer (Fr.)	USA	Columbia	Mtl.	May 30 – Aug. 7	10	$290,100
The Last Flight of Noah's Ark	USA	Paramount	Canada	July 25 – Aug. 7	2	$110,000
Mad Max	USA	Ambassador	Canada	Apr. 11 – Aug. 7	17	$200,000
La magie de Lassie	USA	Action Film	Mtl.	July 4 – July 17	2	$51,770
Mon nom est Bulldozer	ITA	Action Film	Mtl.	May 2 – July 24	12	$338,153
Misbehaven	USA	Vivafilm	Mtl.	July 18 – July 24	1	$21,640
Oh! Heavenly Dog	USA	20th Cent.-Fox	Canada	July 11 – Aug. 7	4	$300,000
Roadie	USA	United Artists	Canada	June 13 – Aug. 7	8	$310,000
The Shining	USA	Warner Bros.	Canada	June 13 – Aug. 7	8	$2,300,000
Le tambour	GER	Ciné 360	Québec	Apr. 11 – Aug. 7	17	$438,000
Urban Cowboy	USA	Paramount	Canada	June 13 – Aug. 7	8	$1,150,000

TO Streamlines Permit Process For Productions

TORONTO — The city of Toronto has streamlined its process for granting location film permits.

As of August 1, permits for all of Toronto can be obtained at the Film Liaison Office of the New City Hall.

"It should be a lot easier for both the film industry and us," says film liaison officer, Naish McHugh. "Before a film would have to go to individual city agencies to get permits: Public Works, City Parks, City Property. I remember some films that had to run around to get 10 different permits before shooting."

McHugh says under the new system, filmmakers come to him and he does all the running around to OK everything with various city agencies.

"That'll be better for us because there will be more central control over who's doing what," he says.

A new permit requirement is the submission of a list of the type and license number of all production vehicles to be used during filming.

OFS Collecting Names To Beat Ontario's Drum

OTTAWA — An Ottawa Film Society (OFS) petition protesting the Ontario Board of Censors' censorship of **The Tin Drum** has now passed the 1000 signature mark.

In circulation since the board's decision in May, the petition reads: "We feel that this decision does not 'reflect community standards.' Further, we feel that the Ontario Board of Censors has outlived its usefulness, and we recommend that the responsible minister and the Government of Ontario restructure this board to be one simply of classification."

OFS spokesman Lyle Stern says he is waiting for the petition to grow before presenting it to the Ontario government.

"There's no deadline on signatures," says Stern. "What with the projectionists' lock-out here, there's a limited number of ways to get them, but we'll keep going till we get a fair number of names."

Vidéotron

(cont. from p. 10)

312,000 subscribers, representing 40.3% of the total subscribers in the province.

Télécâble Vidéotron Ltée, and its wholly-owned subsidiaries, Télécâble de la Rive-Sud Inc. and Upper Richelieu Cablevision Ltd. (referred to as "Télécâble") are licensees of cable television undertakings in Quebec serving areas surrounding Montreal as well as the municipalities of Lévis, Saint-Jérôme, Mont-Laurier, Gatineau and Buckingham. Télécâble is one of the larger cable television enterprises in Quebec with approximately 80,000 subscribers, representing 10.3% of the total subscribers in the province.

Upon completion of the proposed transactions, the new group will serve approximately 50.6% of the cable television subscribers in Quebec. If one takes into account the number of potential subscribers in the areas presently served by the combined undertakings then the consequences of this transaction and the size of the two enterprises are even greater. With potential subscribers of 873,000 and 169,000 respectively, National and Télécâble could serve approximately 58% of the potential subscribers in Quebec.

Phoenix

(cont. from p. 7)

"We have no priority on what to show with our first run films. As long as it's good we'll show films from anywhere: Europe, Canada, it doesn't matter... We'll deal with all the distributors. We're after quality. Of course, I've a long personal commitment to Canadian films, so we'll be showing Canadian films, as long as they are good. And I think there are a number of them," Taylor says.

Taylor says The Phoenix will run special interest films on weekends and films that can attract local street traffic on afternoons.

"We'll be showing kids' programs Saturday mornings, family films Saturday afternoons. Friday and Saturday night we'll show horror or comedy specials for the people who feel disenfranchised by **The Rocky Horror Picture Show** midnight mania. And we'll be going with Sunday film festivals," he says.

The week-day double-bills, Taylor says, will try and attract local citizens' groups and organizations.

"We're close to two senior citizens' homes and a university (Carleton), as well as several ethnic groups (Chinese and Italians), so we'll try and run double bills that will naturally be attractive to these people.

Taylor is planning something special for his September opening. "We'll be bringing in a personality." The Phoenix's first film might even be one of the Hollywood block-busters Ottawans have yet to see since the May 25 lock-out.

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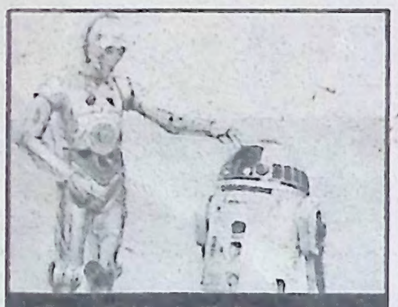
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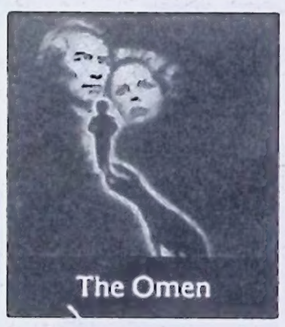
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